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VICTORIA AND ALBERT MUSEUM

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1922.

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REVIEW OF THE  
PRINCIPAL ACQUISITIONS  
DURING THE YEAR  
1922

ILLUSTRATED

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CUPID ; BRONZE. PROBABLY BY DONATELLO.

*Frontispiece.*]

VICTORIA AND ALBERT MUSEUM

REVIEW OF THE  
PRINCIPAL ACQUISITIONS  
DURING THE YEAR

1922

ILLUSTRATED

LONDON: PUBLISHED UNDER THE AUTHORITY  
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## PREFATORY NOTE.

IT will be seen from the following pages that the year 1922 showed no decrease in the number and general importance of the acquisitions to all Departments of the Museum. I would like to draw particular attention to the benefits which the Museum has received, not for the first time, through the generosity of that most laudable institution, the National Art-Collections Fund. Not only have many objects been received as gifts from its individual members, but the Fund itself this year purchased and presented to the Museum two very important works of art—the beautiful bronze statuette of Cupid from the workshop of Donatello, and the magnificent set of the Apostles in English alabaster of the 15th century, both described on page 1.

As in previous years, the descriptive accounts appearing in the following pages have been written by the Officers of the various Departments.

The Annual Report on the Museum is printed as an Appendix to this Review (see p. 108).

August, 1925.

ERIC MACLAGAN.



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## ACQUISITIONS.

### I.—DEPARTMENT OF ARCHITECTURE AND SCULPTURE.

#### (1) GIFTS.

HER MAJESTY THE QUEEN graciously presented a set of Chinese figures of the Eight Immortals, moulded in ink and gilded, interesting examples of the ingenuity of modern advertisement in the Far East. Through the generosity of the National Art-Collections Fund, that Society which has conferred so many benefits on the public art institutions of the country, two gifts of the highest importance were added to the collections. The first of these, the bronze statuette of Cupid, for long one of the most prized possessions of the Newall Collection, was exhibited at the Burlington Fine Arts Club in 1913 (*Catalogue No. 50, Plate XLIX*). It is closely related to Donatello's putti, and must at least have been produced under his immediate supervision. The figure, as regards pose, is probably founded on the antique, and it is possible that the attitude is connected with the stringing of a bow. The bronze is patinated a greenish-brown, which has been partially cleaned off (*Frontispiece*). Later in the year the Fund presented the magnificent set of twelve Apostles, English 15th-century alabaster work, which now forms one of the chief glories of that particular side of the collections. There is no other complete set of Apostles in existence, except at Abergavenny on the tomb of William ap Thomas, and it is interesting evidence of the widespread popularity of this type of English craftsmanship that this particular set came



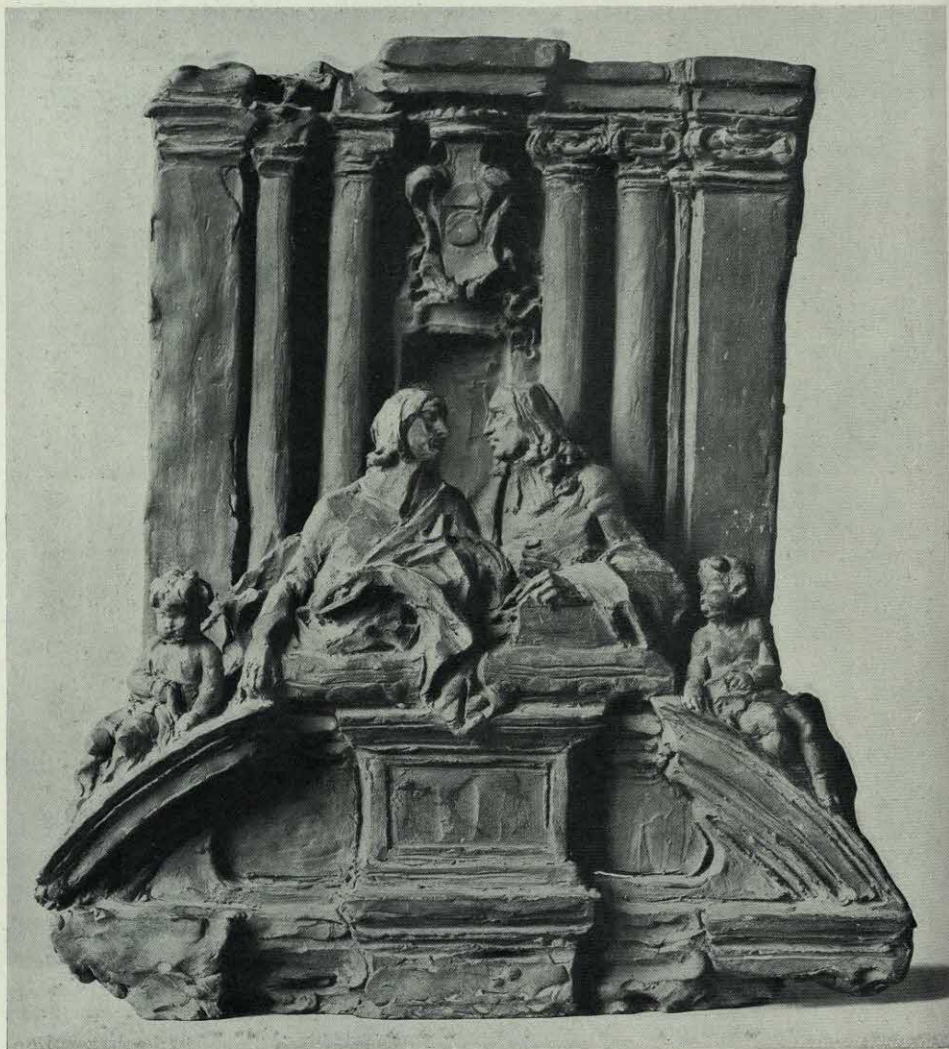
from a church in the Spanish province of Zamora. The colour on these figures is singularly well preserved, and every tone of the palette, the rich vermilion of the cloak-linings, the green of the ground, the gilding of the hair, is of a satisfying quality (*Plate 1*; for full description, see *Burlington Magazine*, March, 1923).

Other additions to the English collections were the statue of Pandora presented by Mrs. Penn, one of the best-known works of the sculptor John Gibson, R.A. (1790-1866), and a terracotta relief of the baptism of Christ, part of a design for a font, the work of that interesting modeller, George Tinworth (1843-1913), for long associated with Doulton's factory. This terracotta was presented by Sir William M. T. Lawrence, Bart. Besides the Newall Cupid, the Italian collections were enriched by the gift of a sketch-model for the tomb of Francesco and Pietro Bolognetti in the church of S. Gésù e Maria at Rome, in all probability by the 17th-century sculptor, Francesco Cavallini (*Plate 2*). This typical example of Baroque technique, which is in a yellowish clay, was presented by Lord Gerald Wellesley. Mr. A. B. Willson gave a fine 17th-century marble bust of Caracalla with bronze drapery mounted on a scagliola pedestal, and Mr. Henry Harris gave a stone door-jamb in the form of a head, carved by the modern sculptor Modigliani, who died in 1920. Dr. W. L. Hildburgh, F.S.A., added to the collection of architectural fragments from Medina Azzahra he had already presented to the Museum, two fine marble capitals decorated with acanthus foliage. In addition to these capitals, among other gifts, he presented a bust, in walnut wood, of St. John the Evangelist, Spanish work of the 14th century under French influence, and a corbel-stone in alabaster with a bust of a woman, Spanish work of the 16th century. An unusual piece of sculpture in the form of a life-size group in wood of Venus and



THE TWELVE APOSTLES; ALABASTER. ENGLISH; 15TH CENTURY.





MODEL IN TERRA-COTTA. PROBABLY BY FRANCESCO CAVALLINI.



VENUS AND ADONIS; WOOD. FRENCH; 16TH CENTURY.





DIANA; BOXWOOD. BY LEONHARD KERN.

Adonis, designed to fill an architectural niche, was presented by Mr. J. R. Saunders. The value of this group is primarily decorative, but in its decoration it displays the highest quality of French art of the Louis XVI period (*Plate 3*).

Of the more recent discoveries in the Near East none has been more interesting or more important, because it brings light to so many different fields, than the excavations at Samarra. Here on the Tigris, from approximately 838-883 A.D., there flourished a powerful and luxurious city, only to be completely wiped out by the conquest of the Abbasid Caliphs. From the results of the labours of Prof. Herzfeld and Prof. Sarre a certain amount of material passed into English hands, and of this a selection was allotted to this Museum during the year. The group of fragments of fresco work is interesting and betrays close affinity to the style of the pottery excavated at Rhages (Rei). The stucco architectural ornament is allied to the class of work found at Mshatta and elsewhere ; but certain individual innovations are found, such as the charming frieze, in relief, of camels, fragments of which are among the Museum collections. A variety of marble details, including a panel with a pattern closely resembling the English linen-fold, are other items in this interesting collection. Other gifts for the year were a lead example of Pisanello's medal of Sigismondo Malatesta and a bronze medal of Lord Nelson by Thomas Webb (1805), presented by Mr. E. E. Leggatt; a statuette in alabaster of St. Paul, German work of the 15th century, a pearwood relief of Charity with Faith and Hope by a late 16th-century German artist, a small wooden statuette of a woman with a vase, probably Flemish work of the 17th century, a walnut head of a woman, carved in Spain in the 16th century, an alabaster Christ, Spanish work of the 17th century, and a modern imitation of a Roman bronze head, all given by Dr. W. L. Hildburgh, F.S.A. ; an ivory bust



of the Virgin and a statuette of the Infant Christ, both Portuguese work of the 17th or 18th century, St. Christopher, an ivory figure of Spanish origin and similar date, and a case for a knife and its fellow for a spoon, engraved ivory work of the 17th century in Italy, all given by Sir Charles Wyndham Murray, K.C.B.; two Swiss figures of the 17th century, in painted and gilded wood, of God the Father and St. Anne with the Virgin and Christ, given by Mr. Joseph King; a German 17th-century ivory relief of Christ and the Woman of Samaria, given by Mr. Victor Ames; an alabaster relief of the Adoration of the Shepherds (Flemish, c. 1560), given by Mr. F. E. Andrews; a 19th-century ivory relief, a copy of a Carolingian relief of the 10th century at Quedlinburg, given by Mr. Romolo Piazzani; a bronze medal of the National Federation of Fruit and Potato Associations, by G. Rayner Hoff (1921), given by Mr. George Swift, J.P.; a bronze medal of the 17th International Medical Congress (1913), by Cecil Brown, given by Mr. H. Clifford Smith, F.S.A.; a metal badge issued to women clerks during the war, given by the Admiralty; and three sulphur moulds after medallions, given by Mrs. H. L. Manby.

## (2) PURCHASES.

THE most important purchase of the year was that of a boxwood statuette of Diana, in all probability by the German sculptor, Leonhard Kern (b. 1588, d. 1633). This sculptor, whose works are rare outside Germany, produced almost exclusively statuettes of divinities, for the most part represented nude; his favourite material was boxwood (*Plate 4*). Later in the year an interesting oak statuette was purchased of St. Anne with the Virgin and Child, typical of Rhenish work of the second half of the 14th or the beginning of the 15th century. Traces of paint remain on the cheeks of St. Anne. Three

additions to the growing collection of mother-o'-pearl reliefs were made in the form of a small circular carving of the Infant Christ, German work of the second half of the 15th century, a similar shaped relief of the Virgin and Child, French work of the early 16th century, and a fine example, slightly larger in size, with the Virgin and Child between SS. Sebastian and Roch, which is probably Italian work of the late 15th century.



come to his notice except through a rare English edition of a rare Chinese work.<sup>1</sup>

The history of early Ming blue and white porcelain has yet to be written, and it has only recently been recognised that there must have existed many provincial factories, which continued during the 17th century and onwards to turn out pieces of considerably earlier type. Hitherto it has not been possible to differentiate with any certainty the earliest examples from these archaistic survivals, but several documents to aid in the study of this subject were received by the Museum during the year: a bowl from Mr. René de l'Hôpital, a plate from Professor Masumi Chikashige, and a covered jar from Mr. Leigh Ashton, who gave also a late Ming blue and white tile. A collection of thirty-six fragments of pottery from Kenya, given by Lieut.-Col. R. E. Salkeld, included other documents of the same kind, as well as specimens of Chinese celadon porcelain and a few sherds of uncertain origin and date. Mr. James Baird gave a Ming vase and stand covered with a brilliant ultramarine-blue glaze, and Lieut.-Col. A. McCleverty a large Ming celadon porcelain dish.

Other interesting gifts of Ming porcelain were the following: From de Heer J. B. van Stolk, a square tray with the mark of Chia Ching (1522-1566), painted in underglaze blue on a yellow ground; from Mr. R. Arnold, a fine blue and white wall-vase with the mark of Wan Li (1573-1619); from Mr. Douglas Mackeurtan, a red-and-green jar with the so-called "cash mark," ascribed to the 16th century; and from Lieut.-Col. Kenneth Dingwall, D.S.O., as one of his gifts through the National Art-Collections Fund, a late Ming plate with red and green panels in reserve on the rare "powder-red"

<sup>1</sup> This piece is illustrated by A. L. Hetherington, *Early Ceramic Wares of China*, 1922 edition, Plate 44; see p. 132. See also Paul Pelliot, *Notes sur l'Histoire de la Céramique Chinoise*, pp. 37-41. In both these works considerations bearing on the vexed question of its true date of origin are discussed at length.



ground. Amongst a number of miscellaneous objects given by Mr. Louis C. G. Clarke is a saucer (*Fig. 3*) with incised design of a duck, painted in green and brown glazes, of a type formerly thought to be T'ang, but now commonly accepted as Ming; as well as a Yüan bowl and other specimens of pottery and porcelain.

The same donor also presented, in memory of Capt. G. A. N. Robertson, a Ch'ien Lung bottle, painted in polychrome.



Fig. 3.

The late Mr. Julius Spier gave, through the National Art-Collections Fund, a collection of thirty-nine pieces, mainly of Japanese pottery. These include much that is new to the Museum in the way of potter's marks and types of decoration. Among several examples of Raku ware may be mentioned a water-jar for the tea-ceremony, with a deep cucumber-green glaze. Amongst the porcelain is an Arita bowl of the beginning of the 18th century, with curious paintings of Dutch ships and figures.



His Majesty's Government presented over one hundred fragments of pottery, selected from a large collection, of which the greater part is in the British Museum, from the recent excavations on the site of Samarra, in Mesopotamia, conducted by Prof. Sarre and Dr. Herzfeld. Samarra was only in existence between the years 838 and 883 as the residence of the Abbasid Caliphs, and these fragments can all therefore be assigned to the 9th century. They may be briefly classified as follows:—

Unglazed pottery with stamped or incised ornament (scale-pattern, network, medallions with animals and other motives).

Glazed sgraffito ware with strapwork or panelling, in some cases touched with spots of pigment.

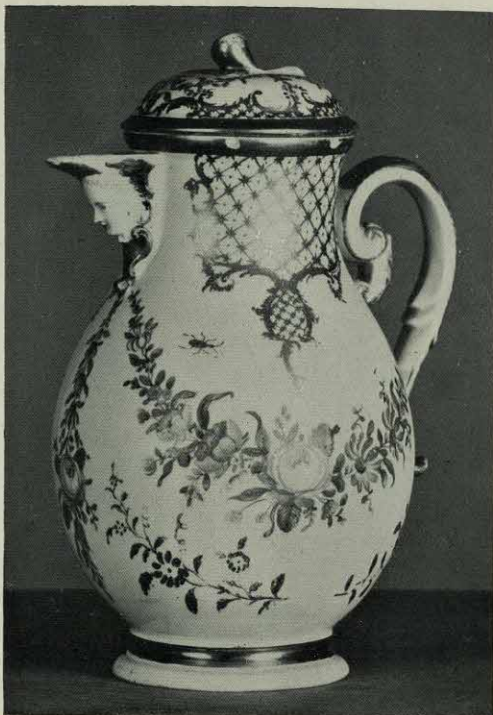
Tin-enamelled earthenware with splashes of blue or green and painted ornament.

Lustred ware, including tiles with a mottling of brown and ruby lustre, and one fragment of the type with relief ornament and a brilliant gold lustre, believed to have been made as a substitute for vessels in actual gold.

Various pieces of glass, including mille fiori glass and glass for inlay decoration.

Since 1915 there has been on loan at the Museum an important collection, mainly of English porcelain, from Mr. Herbert Allen. The collection included also a number of specimens of Continental porcelain, together with a few examples of Oriental porcelain and European earthenware. These are now the property of the Museum as the generous gift of Mrs. Allen. One of them is here illustrated, a coffee-pot of the rare Ansbach porcelain<sup>1</sup> (*Plate 5*). Mrs. Allen also gave

<sup>1</sup> Full descriptions of these objects will be found in the first edition of the *Catalogue of the Herbert Allen Collection*, by Bernard Rackham, published by the Museum in 1917. They comprise Nos. 650 to 769, with the exception of No. 761, a dish formerly thought to be Dutch, but now discovered to be of Bristol delft.



A.



B.

A. ANSBACH PORCELAIN ; ABOUT 1770.

GIVEN BY MRS. HERBERT ALLEN.

B. BORDEAUX PORCELAIN ; ABOUT 1785.

GIVEN BY LT.-COL. K. DINGWALL, D.S.O., H. C. LAURENCE, ESQ., AND  
H. D. WADHAM, ESQ., THROUGH THE NATIONAL ART-COLLECTIONS FUND.





MAIOLICA PLATE, ILLUSTRATING THE STORY OF CALLISTO AND ARCAS.  
PAINTED BY NICOLA PELLIPARIO. ITALIAN (URBINO) ; ABOUT 1520.

GIVEN BY HENRY OPPENHEIMER, ESQ., THROUGH THE  
NATIONAL ART-COLLECTIONS FUND.

a Faenza dish, to be mentioned on a later page, and several specimens of Leeds and other English earthenware not previously exhibited at the Museum.

As has already been implied, Colonel Dingwall continued during this year his helpful policy of filling gaps in the Museum collections, which benefited particularly in the case of Continental porcelain. Three specimens of the rare porcelain made at Bordeaux are here illustrated (*Plate 5*); they were given by Colonel Dingwall through the National Art-Collections Fund, in conjunction with Mr. H. C. Laurence and Mr. H. D. Wadham. The remainder of Colonel Dingwall's individual gifts, all made through the Fund and amounting in number to some fifty-seven pieces, included specimens from the porcelain factories of Paris, Orleans, Niderviller, Arras, Boissette, Valenciennes, St. Cloud, Limoges, Meissen, Vienna, Nymphenburg, Berlin, Kloster Veilsdorf, Loosdrecht, Bow, Derby, Naples and Doccia. Worthy of special mention are a Sèvres hard-paste tureen of a very fine model, dated 1777, a rare Zurich figure of a woman, and a white figure of a girl in a swing from the earliest days of Chelsea.<sup>1</sup>

Other noteworthy gifts of Continental porcelain included a Meissen cup and saucer of *blanc de Chine* type, formerly in the Royal Saxon Collection, from Mr. Roland H. Ley; a fine Berlin porcelain punch-bowl, received with several other specimens from Mr. Douglas Eyre; a Tournay blue and white plate, formerly the property of the owner of the factory, from Mr. E. L. Franklin; two Meissen figures of Chinamen from Mr. R. W. M. Walker, in memory of his wife; two white Mennecy custard-cups from the collection of the late Henry James Bretherton, from Miss Bretherton; and six pieces of porcelain from Sèvres and other factories, from the

<sup>1</sup> A pair of similar figures, the gift of the same donor, is illustrated in the 1920 *Review of Acquisitions*, Fig. 15.



Rev. Alfred Duane Pell, who gave also a Worcester plate from the Duke of Clarence service and two Oriental specimens.

The chief addition to the series of English porcelain is connected with an interesting disclosure. The discovery, in a contemporary diary relating a visit in 1771 to the Worcester factory, of a description of figure-modelling there carried on, prompted the search for surviving specimens of this branch of the Worcester output. They were at first supposed to comprise certain figures marked with a blue crescent, alone or combined with the red anchor and dagger of Bow. Some of these were analysed by Mr. Herbert Eccles, and the identification was proved to be mistaken. Mr. Eccles followed up his researches by analysing another specimen which had attracted his attention—the figure now given by him to the Museum; his analysis revealed the presence of soapstone, the distinctive ingredient of Worcester porcelain. Certain characteristics of the colouring indicated the same place of origin, with the result that the figure has been accepted as the type-piece by means of which several other Worcester figures have since been recognised.<sup>1</sup>

Other interesting additions to this section of the Department were a fine Swansea dish, formerly in the Burdett-Coutts Collection, given by Mr. F. E. Andrews; and twenty-one fragments of porcelain and five of moulds, discovered on the former premises of the Lowestoft factory in 1902, for which the Museum has to thank Lord and Lady Fisher.

The section of European earthenware was strengthened by gifts including specimens of many types hitherto unrepresented in the Museum. Of these the most noteworthy is a plate of Urbino maiolica<sup>2</sup> purchased for the Museum by Mr. Henry

<sup>1</sup> The analysis is given in H. Eccles and B. Rackham, *Analysed Specimens of English Porcelain*, 1922, p. 19; the figures in question are illustrated and discussed by William King in *The Connoisseur*, Vol. LXVI (1923), p. 67.

<sup>2</sup> Illustrated and discussed by Bernard Rackham, "A New Work by Nicola Pellipario at South Kensington," *Burlington Magazine*, Vol. XLI (1922), pp. 21, 127.



Oppenheimer. The painting on it, which has been recognised as the work of Nicola Pellipario, the artist of the Correr and Gonzaga services, represents Arcas and four hounds in a forest attacking Callisto, who is fleeing in the form of a bear (*Plate 6*); in the sky is a star with rays, referring to the translation of Callisto, and a shield of arms (azure, a bend or between three awls, a chief of Anjou) hitherto unidentified. A plate from the



Fig. 4.

same set, painted with the subject of Perseus and Andromeda, is in the Salting Collection (No. C. 2227—1910).

The earlier maiolica of Genoa has hitherto remained unknown beyond the immediate neighbourhood of its place of origin. Exceptional interest, therefore, belongs to a Genoese tile (*Fig. 4*) given by Signor Nino Ferrari. Its design, in fresh colouring, recalling the contemporary maiolica of Siena, consists of a woman's head among strapwork, and shows its



date to be the first half of the 16th century. Another little-known type of maiolica is represented by one of the gifts already mentioned of Mrs. Herbert Allen—a dish from the 18th

century Ferniani factory at Faenza; it shows a pleasant adaptation of Chinese flower design in soft blue, green, red and yellow.

Amongst wares cognate with maiolica may be mentioned a French tile of about 1400, given by Mr. Ivan D. Frossard, with a stylised floral design in green outlined in manganese - purple; it came from a pavement in the abbey of Escaladieu (Hautes Pyrénées). The pottery of the maiolica type made in Germany has hitherto been very

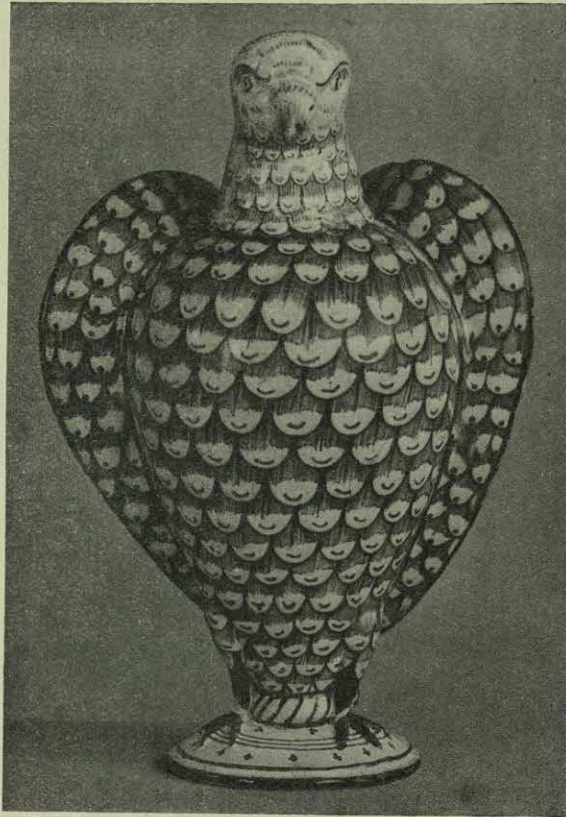
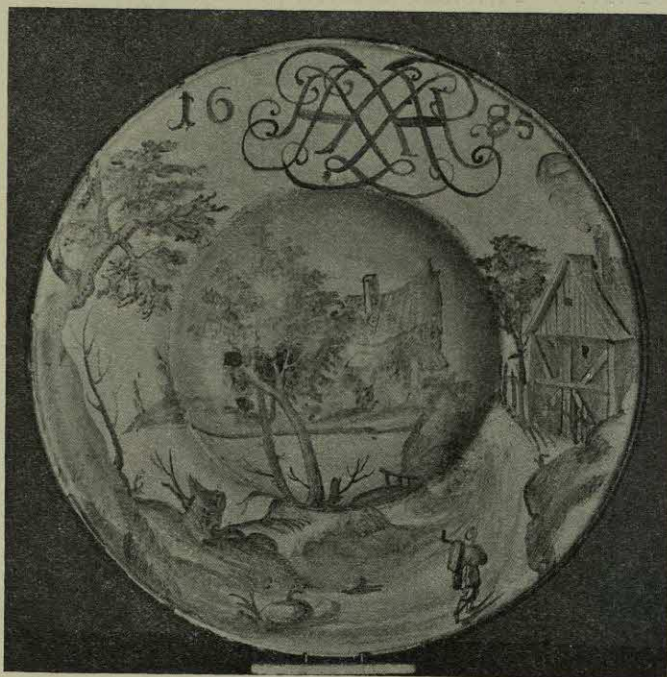


Fig. 5.

inadequately shown in the Museum. It is therefore satisfactory to record a number of gifts in this class. Foremost among them is a jug in the form of a dove with feathers painted in

blue, bearing on the neck the initials "L.S." (*Fig. 5*). This has been identified as one of the rare works of Lorenz Speckner,<sup>1</sup> a potter who worked at Kreussen in the middle of the 17th century and whose activities have only lately been brought to light.

A less cultured type of ware was being made in the 17th century in Lusatia, the region in Saxony lying near the borders of Silesia. The Museum already possesses from this district certain dishes with vine motives in green and purple<sup>2</sup>; to these is now added, by the gift of Sir William Law-



*Fig. 6.*

rence, Bart., a dish (*Fig. 6*), dated 1685, painted in purple monochrome with a village scene, and a "*Spiegelmonogram*." By gifts from Colonel Dingwall and Mr. Stuart G. Davis several German

<sup>1</sup> See *Der Cicerone*, Vol. XV, 1923, *Keramik-Sonderheft* Nr. 2, p. 47, Richard Stettiner "Der Fayencemeister L.S. und seine Werkstätte"; *ibid.*, *Keramik-Sonderheft* Nr. 3, p. 1063, Bernard Rackham, "Zwei neuerworbene deutsche Fayencen im Victoria and Albert Museum zu London," where the jug is discussed and illustrated.

<sup>2</sup> One of these is illustrated and discussed in the *Review of Acquisitions* for 1917, *Fig. 12*, p. 19.



faience factories are now for the first time represented. The former gave a ewer from Stockelsdorff, in Holstein, a jug in the form of a brightly coloured bird with the mark "D.P." in purple, made at Proskau (Silesia) between 1770 and 1783, a tankard from Frankfort-on-the-Oder, a finely painted dish of Höchst faience, and a blue and white tankard, marked "B.K." The last-named piece may be ascribed to the factory of St. Georgen-am-See, near Bayreuth, and to the period of Johann Georg Knöller (1729-1745)—the pewter with which it is mounted is dated 1733. The gifts of Mr. Stuart Davis included a little figure of a boy as cooper, made about 1775 at Dirmstein, near Worms, a flower-pot with polychrome decoration and the mark of the director Tännich (about 1765) from Kiel, and a soup-tureen, unmarked, which, though closely similar to the tureens of the Swedish factory of Marieberg, has been recognised by Mr. Erik Wettergren from its colouring as a product of the factory at Stralsund, in Pomerania.

The series of English enamelled earthenware was strengthened by a gift from Mr. H. A. Bowler—a Bristol delft punch-bowl, inscribed "Wenman and Dashwood for ever," a reference to the Oxfordshire election of 1755. Colonel Sir Charles Wyndham Murray, K.C.B., gave a small collection of objects, including six pieces of Leeds ware, a teapot of Whieldon ware, two English enamel candlesticks and a Vienna porcelain cup and saucer.

A Spanish tile of the 14th century, painted in dark red over a whitish slip, unglazed, with a running hare against a background of foliage, was given by Messrs. Stora. Dr. W. L. Hildburgh, F.S.A., gave a collection of German intaglio moulds for stove-tiles (*Fig. 1*); they are reputed to come from Bayreuth, and some of them bear initials and dates, the earliest date being 1599, the latest 1651—though the mould



which has this latter date as part of the design on the front has the date 1700 incised on the reverse, thus indicating that such moulds continued in use for a considerable period after the cutting of the blocks, in stone or wood, from which they were made. To a similar category belongs a terra-cotta mould given by Sir William Lawrence, Bart. It bears in intaglio a figure of a knight mounted, in tournament array, and the date 1586. It is of German origin, and seems likely to have been used for stamping marzipan or other sweetmeats.<sup>1</sup>

Several interesting things were added to the section of glass. We may name a glass bowl engraved with a diamond point and showing traces of decoration in oil gilding, given by Mr. Edmund Houghton. This has been recognised as a production of the little-known factory of Hall, in the Tyrol, where such glass was made during the second half of the 16th century. A later stage of German glassmaking is illustrated by two cut-glass sweetmeat glasses painted in black, one with a hunting-scene, the other with a coast-scene and with small baroque ornaments. These glasses, dating from about 1740, were given by Mr. Louis C. G. Clarke.

Miscellaneous gifts were also received from the following :—

From Mr. Herbert Allen, an Imari incense-burner ; Mr. Alfred Armitstead, three fragments of Romano-British pottery found in the New Forest ; Mr. A. Bevan, three 17th century Dutch tiles ; Mr. Birch, ten fragments of 14th and 15th century earthenware found in excavations at Carshalton ; de Heer F. Bodenheim, a Dutch or Frisian plate, dated 1763 ; Mr. Francis Buckley, a late 17th century English glass goblet ; Mr. John Bulbeck, a cup and saucer of Knight, Elkin & Co.'s Ironstone China ; Mr. A. H. S. Bunford, a French hard-paste biscuit figure of Endymion ; Mr. T. Charbonnier, four pieces

<sup>1</sup> Compare *Belvedere*, V, 1924, p. 201 : A. Walcher-Moltheim, Zur Geschichte der Formmodel für Feingebäck und Zuckerwerk.



of English delft and two pieces of Chinese porcelain ; Mr. Cecil Crofton, five pieces of Spode, Derby and Oriental porcelain ; Mr. Cecil Davis, three specimens of late 18th century glass made in provincial glass-houses in the North of England ; Mr. E. Guy Dawber, a plain white Lambeth posset-pot of the middle of the 17th century ; Lord Howard

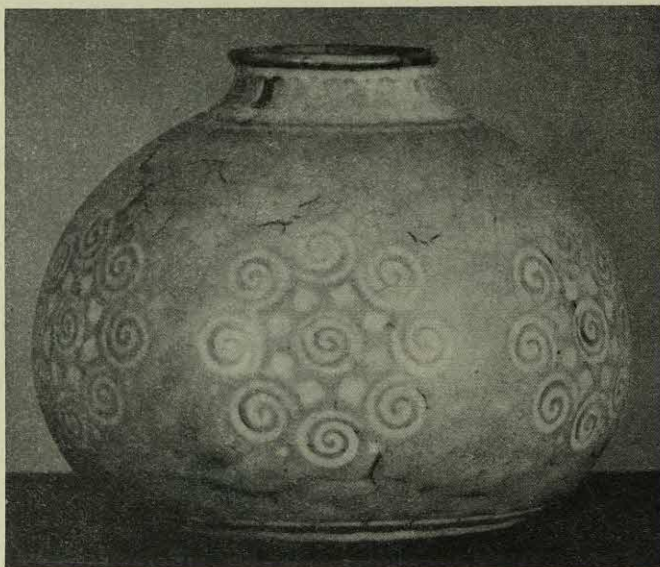


Fig. 7.

de Walden, three Liverpool tiles ; Miss Frieda Frames, a Chinese saucer with the mark of Tung Chih (1862-1874) ; Mr. T. M. Frames, a vase made by Pilkington's Tile and Pottery Co. ; Miss Guldemont, a blue and white Corean water-bottle ; Mr. Robert

Holland-Martin, five Liverpool tiles ; Mr. A. C. Kay, three panels of stained glass inlaid in stucco, from Cairo ; Mr. A. J. Koop, three Italian earthenware models of kitchen-moulds ; the Hon. Mrs. Walter Levy, a rolling-pin of blue glass, made at Sunderland or Newcastle in the first half of the 19th century, three pieces of Continental glass, and a Chinese vase of blue glass ; Mr. Ernest Marsh, a porcelain plate, marked " Charles Bourne, Foley



Potteries, Staffordshire"; Brigadier-General Sir Gilbert Mellor, K.B.E., C.B., K.C., four Dutch tiles of the early 17th century painted with animals, as well as two Bristol tiles painted by John Bowen; Mr. and Mrs. Nelson M. Richardson, a 15th-century Spanish tile of the *cuerda seca* type; Dr. Lindley Scott, six specimens of the work of the modern French potter Decœur (*Fig. 7*); H.H. Prince Shimadzu, two Satsuma vases made in kilns on his estate at Kagoshima, which were reopened in 1908; Mr. Bernard Simmons, a Meissen cup and saucer and one made at Naples; Mr. Harry Sirr, F.R.I.B.A., an Irish earthenware mug; Mr. Sydney Vacher, a Wan Li blue and white plate, four Bristol delft plates (one of them painted by John Bowen), a plate of Swansea earthenware, and an 18th-century Dutch earthenware dish; Misses Annette and Catherine Thicknesse, a Lambeth delft wine-bottle, painted with a portrait of Charles the Second; Mr. Harold Wallis, four fragments from Fostat; Surgeon-Captain A. E. Weightman, R.N., a knife and two forks with handles of St. Cloud porcelain; the Rev. H. M. Wells, fragments of mediæval tiles from Caldicote Church and Reading Abbey, and a Roman tile from the site of a villa at Stockbridge, Hants.

## (2) PURCHASES.

PURCHASES of Chinese pottery of the T'ang dynasty (618-906) included two figures of ducks, a small blue-glazed cup, a brown-glazed vase with opalescent markings and a brown-glazed pot of the form associated with the T'ang poet Li T'ai-po. The Sung dynasty (960-1279) is represented by examples of various factories. Three bowls with bluish glaze belong to the so-called *ying ch'ing* (shadowy blue) family; Mr. G. Eumorfopoulos has suggested that they may be akin to the much-debated Ju porcelain.<sup>1</sup> A fine wine-pot with

<sup>1</sup> See *Transactions of the Oriental Ceramic Society*, 1922-23, p. 24.



cream-coloured glaze, a Ting bowl from Persia, a "black Ting" saucer, four Northern Chinese celadons of various types; a Tz'ü-chou trough and two pieces of Chün ware may also be assigned to this dynasty, while Ming purchases include a *famille verte* saucer, probably made in the reign of Wan Li

(1573-1619), but bearing the mark of Ch'êng Hua (1465-1487).

At the Fouquet sale in Paris the Museum bought an earthenware bowl (*Plate 7*) with painting in brilliant green; it is doubtless Egyptian and was ascribed in the sale catalogue (lot No. 283) to the 12th century,

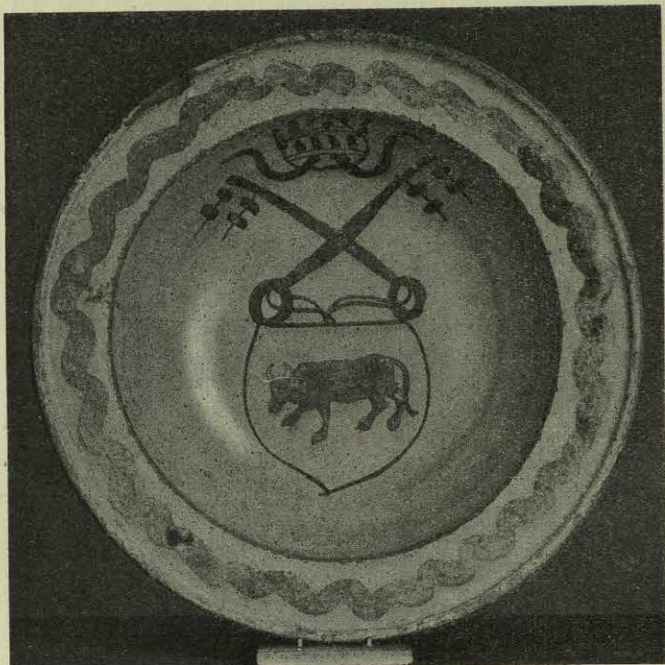


Fig. 8.

though it now seems probable that it was made in the 9th or 10th. Some Persian pottery was bought in this year, including two small bowls of "Gabri" type, a large bowl imitating Chinese celadon and a bowl with painting in turquoise-blue, said to have come from Rakka, in Mesopotamia, and perhaps made in that part of the world.

Among the Continental porcelain bought were several specimens of early Meissen, a tea-pot of Vienna porcelain and an Ansbach tureen.

The purchases of earthenware included three important pieces of Italian maiolica from the collection of the late Henry Wallis; two of these are 15th-century jugs found in excavations at Faenza, painted one<sup>1</sup>

with the arms of the Manfredi, lords of Faenza, the other with an unidentified shield. The third piece is a bowl<sup>2</sup> (*Fig. 8*) found in the Tiber, painted in blue and manganese with the arms of one of the Borgia popes, presumably Callixtus III,



*Fig. 9.*

who occupied the Holy See from 1455 to 1458. The purchases of English earthenware included an important slipware tyg (*Fig. 9*), inscribed "TOMAS DAKIN MADE TIS CUP OR FOR MARY SCULL THARP 1710 HER FRIEND AB"; it came from Derbyshire, but it is decorated, in brown and white

<sup>1</sup> Illustrated in Argnani, *Le Ceramiche e Maioliche Faentine*, Tav. X, Fig. 2.

<sup>2</sup> Illustrated in Wallis, *Italian Ceramic Art—Figure Design . . . in XV century Italian maiolica*, Fig. 57.



slips under a lead glaze, in the manner characteristic of Staffordshire slipware. Another purchase of this type of ware was a "salt-kit" of dark brown earthenware, decorated with

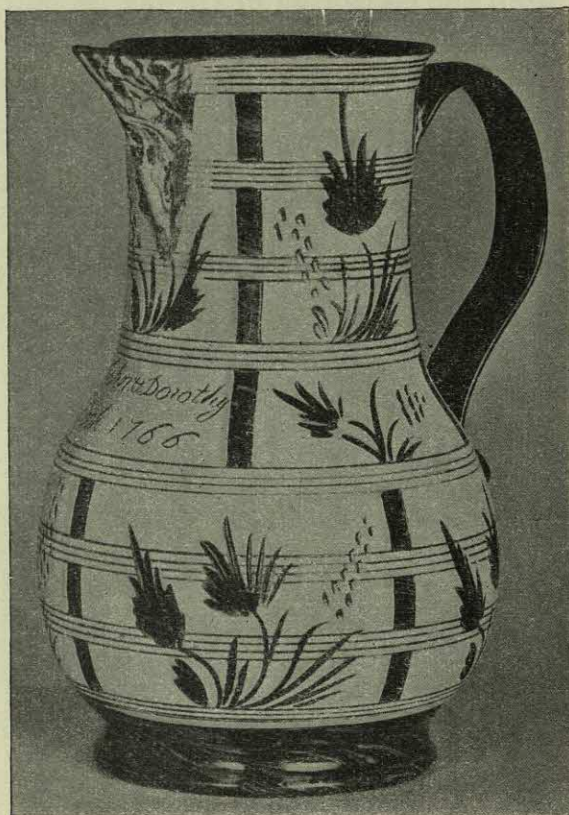
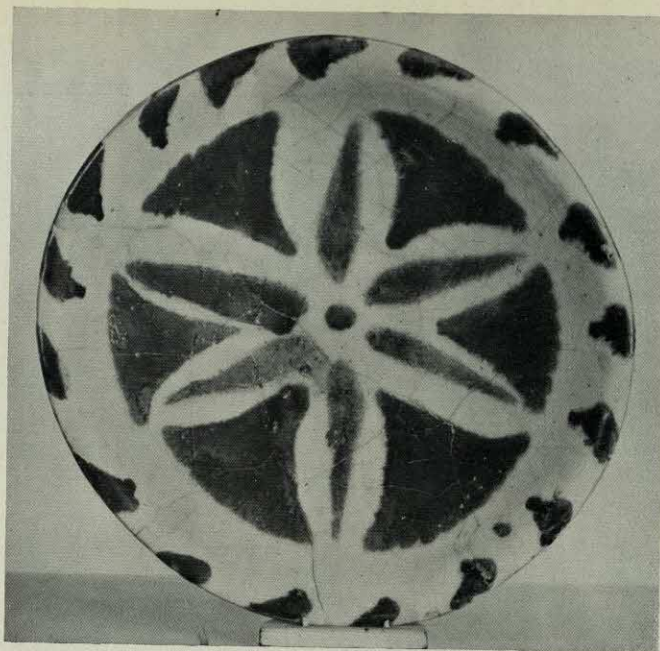


Fig. 10.

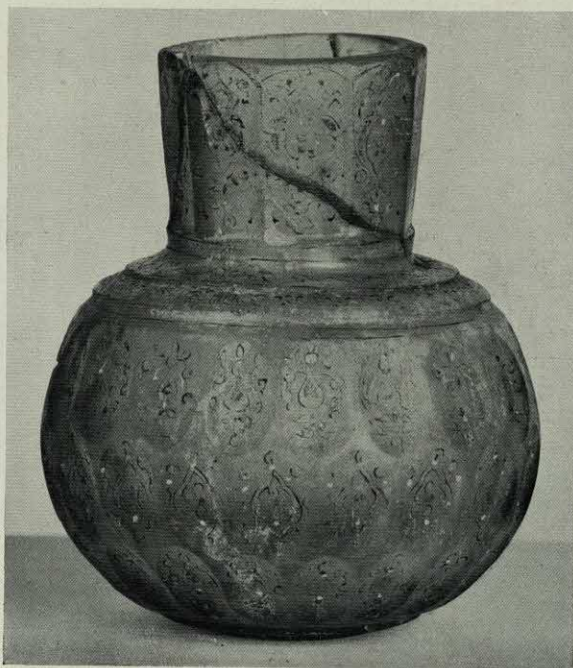
scrolls in white slip ; this specimen may perhaps be assigned to one of the Sussex factories. Undoubtedly from Staffordshire is a jug<sup>1</sup> (Fig. 10) of marbled red and brown earthenware, covered with a white slip and decorated with flower and grass motives scratched through the slip. It is inscribed "John & Dorothy Cook, 1766," and belongs to the type which Ralph Shaw, of Burslem, unsuccessfully attempted to patent in 1733. Important from an archaeological point of view was the

acquisition of a large series of fragments excavated on the sites of various Bristol and Wincanton factories by Mr. W. J. Pountney. On the evidence of these fragments it has been

<sup>1</sup> Referred to by J. E. and E. Hodgkin, *Examples of Early English Pottery* (1891), No. 221.



A.



B.

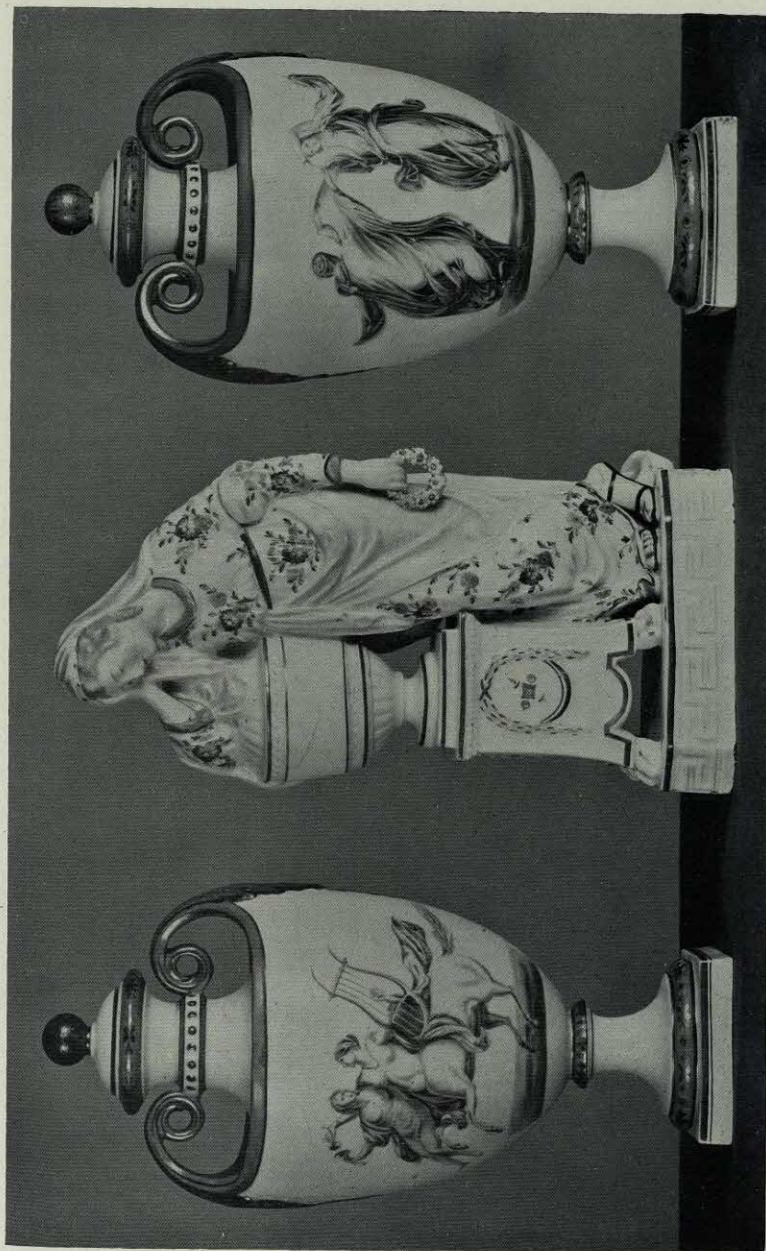
- A. EGYPTIAN POTTERY BOWL ; 9TH OR 10TH CENTURY.  
BOUGHT. (FOUQUET COLLECTION.)
- B. BOTTLE OF CLEAR GLASS, WITH CUT AND ENAMELLED  
DECORATION. SYRIAN ; 13TH OR 14TH CENTURY.  
BOUGHT.





PANEL OF STAINED AND PAINTED GLASS    ENGLISH ;  
14TH CENTURY.

BOUGHT.



CHELSEA-DERBY PORCELAIN ; 1770-1784.  
SYDNEY ARTHUR ERWOOD BEQUEST.





MEISSEN PORCELAIN VASE. A.R. MARK ; ABOUT 1740  
BOUGHT. (MURRAY BEQUEST.)

possible to identify several types hitherto in doubt between Lambeth and Bristol, and some of the products of particular factories in Bristol itself.

The only purchase of stained glass was an important 14th-century English panel (*Plate 8*), with a roundel representing a semi-human mythical creature playing a tambourine, this roundel being set in square quarries painted with a formal rose in silver-yellow stain and black outlines. An accession to the glass vessels was a bottle (*Plate 7*) of clear glass cut with three bands of oval facets, which are painted in red, blue and white enamels and gold with arabesques; it is a rare example of Near Eastern (probably Mesopotamian) work of the 13th century.

### (3) BEQUESTS.

MR. Sydney Arthur Erwood bequeathed a comprehensive collection of Chelsea-Derby porcelain, including nearly 150 pieces. There are examples of figures, vases and useful wares of all sorts. The specimens here illustrated (*Plate 9*) are a figure of Andromache weeping over the ashes of Hector, and two vases with scenes copied from wall-paintings at Herculaneum. The collection includes specimens of the painting associated with the names of the figure-painter Richard Askew and the flower-painter Edward Withers, in the latter case on one of the Rodney jugs; these jugs, with lip moulded in the form of the head of Lord Rodney, were made in celebration of his victory over the French fleet in 1782. This particular example bears the initials "C.H.R.," and is said to have been made for Lord Rodney's granddaughter, Catherine Henrietta Rodney. Another interesting piece is a plate with the Frankenthal mark, which was doubtless made at Chelsea or Derby to replace a broken piece in a Frankenthal service. Among the rare marks represented in the collection



are "D" intersected by an anchor in red, "D" beside an anchor in gold, a crowned "D" in gold, the same mark in green, a crowned anchor in gold, and imitations of Chinese seal-marks, both in underglaze blue and blue enamel.

The funds of the Murray Bequest were utilised for the purchase of an important Meissen porcelain vase (*Plate 10*). It is decorated with flowers in Oriental taste in colours and gold, and bears the mark "A R" in monogram, standing for Augustus Rex, Elector of Saxony and King of Poland. It is the first vase with this mark to find a home in the Museum and must have been made about 1740.



Fig. 11.

### III.—DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN.

AS is shown in the following pages, the ground covered by the Department of Engraving, Illustration and Design is so wide that, for its proper cultivation and extension, this Department of the Museum must depend very largely upon gifts. No less than one hundred and seventeen donors have come to our help in 1922, and it is largely owing to their generosity that nearly five thousand prints and drawings have been added to the collections. In this Review, however, it is impossible to record all the gifts and purchases of the year. They are catalogued in detail in the printed volume issued from the Department, of Accessions, 1922, at the beginning of which a list of donors' names is given.



(1) ENGRAVING.

ETCHINGS AND DRY-POINTS.

A NOTABLE addition was made to the work of modern etchers by Mrs. Shepperson's gift of thirteen etchings by the

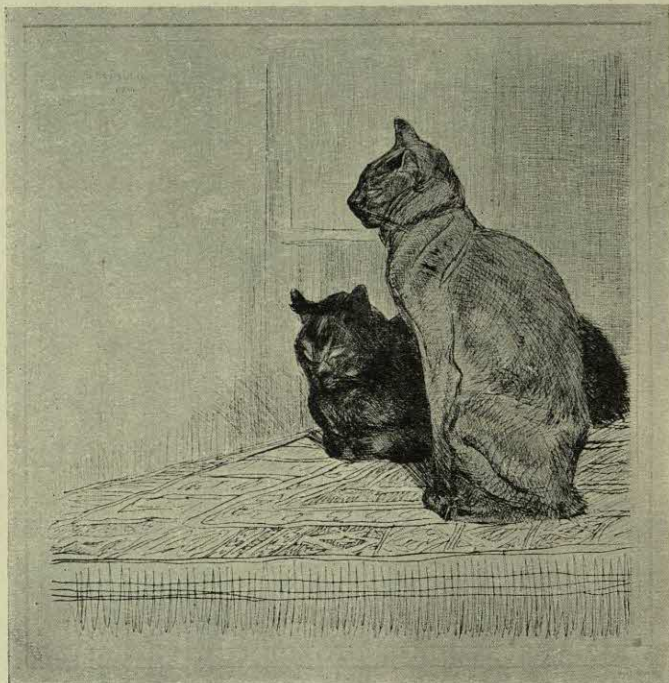


Fig. 12.

late Claude Shepperson, A.R.A. These, when added to previous gifts by Mr. Sydney Vacher, form an almost complete representation of the etched work of a very refined draughtsman and designer, whose early death was a noteworthy loss to black and white art. Mr. Stanhope Forbes, R.A.,

in supplementing his previous kind gift by four rare proofs of dry-points by the late Mrs. Elizabeth A. Forbes, has secured to the national collections what is undoubtedly the best and most complete collection of the work of an artist whose etchings and dry-points are very distinguished, but, owing to their rarity, are much less known than they deserve. Messrs.



Colnaghi gave three dry-points by W. P. Robins, R.E., and two proofs by James McBey, one of them his brilliant dry-point, "Zero." In continuation of his many kind gifts, Mr. Sydney Vacher added a series of engraved portraits and a collection of views of continental cities. The late T. A. Steinlen, who took special pride in being an Honorary Fellow of the Royal Society of Painter-Etchers, gave a typical etching, "Deux Chats" (*Fig. 12*), and two soft-ground etchings of landscape subjects, all of which were shown at the Society's Exhibition this year.

Eleven etchings by the late Lawrence B. Phillips, F.S.A., were presented by Mrs. Phillips, and three etchings, printed from plates etched by T. S. Good, were given by Mr. Harrop P. Wight. Miss E. P. McGhee, to whose generosity the Department is again indebted for gifts in each of its main sections, presented four dry-points by E. Duez, a colour aquatint by Charles Sims, R.A., a dry-point by Francis Dodd, two etchings by A. Hartley, R.E., and one by A. Beaufrère. Three etchings by Augustus John, A.R.A., and two by Auguste Brouet were acquired by purchase, and four gaps were filled in the series of etched states of Turner's "Liber Studiorum." A series of thirteen etched portraits of living artists and art-critics (Augustus John, James McBey, Campbell Dodgson, Frank Brangwyn, George Clausen, etc.), by Ernest S. Lumsden, R.E., were purchased; and also nineteen proofs, carefully selected, to represent the work in etching and dry-point of Théodore Roussel.

Mr. Jan Poortenaar presented an etching, an aquatint and a lithograph, which were supplemented by the purchase of further examples of his work. From Mr. W. G. Reindel were received as a gift, ten of his etchings, a woodcut and a dry-point; and from Mr. Harold Wright, seventeen etchings by Adolphe Hervier, five proofs from cancelled plates etched by



Andrew Geddes, and a proof of C. Meryon's "Rébus : Non, Morny n'est pas mort." An etched portrait of Robert Barr, by Whistler, proof No. 42 of an edition of forty-five impressions taken by Walter Sickert, and published in 1908, was presented by Mr. James Greig.

#### WOODCUTS, LITHOGRAPHS, POSTERS.

EXAMPLES of the work of some of the ablest living exponents of Wood Engraving were added to the collections. Mr. Robert Gibbings presented a series of twelve of his cuts and Mrs. Austen Brown an example of her work in colour. "Russia, 1922," a woodcut by Muirhead Bone and Stephen Bone; seven proofs by Paul Nash; five by John Nash; and others by T. Sturge Moore, J. F. Greenwood, A.R.E., Dr. Emma Bormann, Olaf Willums, and various foreign artists, were added by purchase, as were examples of woodcuts by J. D. Batten, Y. Urushibara, T. Austen Brown, A.R.S.A., and Bernard Sleigh.

Additions to the section of Lithography included thirty-six examples of the work of John Copley, and thirty-five of Ethel Gabain (Mrs. John Copley), which were purchased; the "Étude de Jeune Femme," by Forain, given by Mr. T. Simpson; and eleven figure studies by A. B. Davies, an American artist, presented by Mr. E. Weyhe.

Posters may be conveniently included in the section of Lithography. Largely owing to the continued interest of Mr. Frank Pick and the London Underground Electric Railways Co., Ltd., the Museum Collection of Posters received many important additions during the year.

From the Underground Railways Company came gifts of an original poster design by F. C. Herrick for a Christmas poster; an original sketch for a theatre poster by the late C. Lovat Fraser, forming the basis of the design completed



by Albert Rutherston, and issued as "By Underground for Pleasure"; and a set of twenty-one proofs showing the progressive stages of printing of a poster designed by Fred Taylor. From the large number of posters issued by this Company, forty-nine examples were selected for retention in the Museum collections, among them being work by F. C. Herrick, Charles Pears, Gregory Brown, E. McKnight Kauffer, Jan Poortenaar, F. H. Mason, F. Taylor, Noel Rooke, R. Gibbings, and other well-known artists. To Mr. F. Pick, of the Underground Railways Company, we are also indebted for the gift of ten French railway posters by G. Dorival, Constant Duval, W. F. Burger, E. Cardinaux, etc., and twelve Scandinavian posters, pictorial advertisements and designs for diplomas, etc., by Fabritius of Christiania. Messrs. Sanders Phillips & Co., Ltd., presented the original design by F. C. Herrick (*Fig. II*) for the poster of the International Theatre Exhibition held at this Museum in 1922, and four others designed by Herrick, C. Paine, and J. C. M. Shepard. Of the series being published to advertise London's Tramways, ten posters were added to the collections as a gift from the London County Council. Messrs. A. and F. Pears, Ltd., kindly gave two proofs of the poster designed for them by the late Claude A. Shepperson, A.R.A.; the British Institute of Industrial Art, three posters; and Messrs. E. Brown and Phillips, a proof before letters of the poster advertising the Shepperson Memorial Exhibition at the Leicester Galleries. Twelve Dutch posters and designs for book-ornament, by P. A. H. Hofman, were acquired by purchase.

(2) ILLUSTRATION AND BOOK ORNAMENT.

THE section of Illustration received important additions during the year. Three original drawings by the late Hugh Thomson, for Austin Dobson's "Ballad of Beau Brocade"



DEPT. OF ENGRAVING, ILLUSTRATION AND DESIGN  
(*Illustration and Book Ornament*).

and for other books, were presented by Mrs. Thomson. The original drawing by Dante Gabriel Rossetti (*Plate II*) for an illustration to Edgar Allan Poe's poem, "The Raven," with a note that it was presented by the artist to William Allingham, was given by Mrs. Moeller; and a pen drawing by H. M. Brock for illustration to "The Quiver" was presented by Mr. W. H. Hammond.

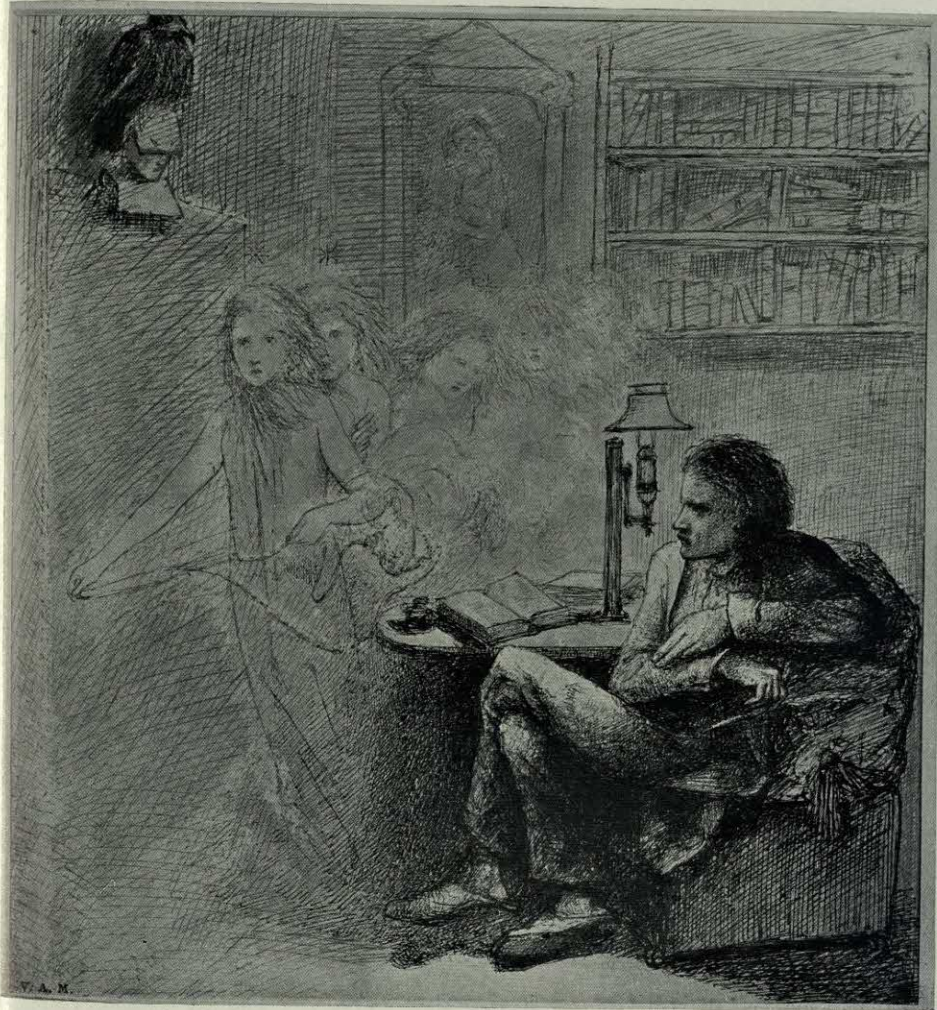
The late Thomas Batterbury (architect) bequeathed six drawings for illustration by Charles Green, R.I.; and thirteen drawings by the late Mrs. Elizabeth E. Houghton for illustration to "The Adventures of Little Man-Chester," etc., were presented by Miss Dora B. Clarke. A typical drawing by Edwin A. Abbey, R.A., for illustration to "She Stoops to Conquer," was purchased. Among other drawings acquired by purchase were four of the late Claude A. Shepperson's drawings for illustration to "Punch"; the original design by Muirhead Bone for the title-page of the Catalogue of the Glasgow Exhibition (1901); an original design in colour by E. F. Burney for an illustration to Young's Poems; six of the drawings by T. Austen Brown made in illustration of his book, "Étapes"; and six character studies illustrating "The Mystery of Edwin Drood," drawn in colour by "Kyd."

(3) DESIGN (VARIOUS CLASSES).

ART OF THE THEATRE.

WITH the co-operation of the British Drama League, the International Theatre Exhibition, with its representative collection of models, designs of costumes and scenery, architectural plans, etc., was transferred from Amsterdam, and, with considerable additions to the British, American and German sections, was held at the Victoria and Albert Museum in June and July. Mr. Gordon Craig came from Italy to give





DANTE GABRIEL ROSSETTI.  
ORIGINAL DRAWING FOR AN ILLUSTRATION TO "THE RAVEN,"  
BY EDGAR ALLEN POE.





GORDON CRAIG.  
ORIGINAL DRAWING FOR A SCENE IN "HAMLET."



his help in the hanging and arrangement ; and the Exhibition was seen by about one hundred thousand visitors. Partly on account of this Exhibition, special attention was given to the various arts of the Theatre which, it was felt, came essentially into the province of this Museum ; and by purchase and gift many additions were made to the Museum collections. A notable gift, made by Lord Howard de Walden, consisted of eighty-three designs by Sidney H. Sime for scenery, costumes and furniture in "The Pretenders," by Ibsen. Mr. Gordon Craig gave eight of his "Scene" etchings, twenty-three woodcuts, and a design in pen and wash for a scene in "Hamlet" (*Plate 12*). The Museum added to this gift by the purchase of twenty-eight more of the "Scene" etchings ; fifty woodcuts, including examples of the "Hamlet Series," "Byron Series," and other of the "Black Figure" subjects ; together with the original drawings for scenes in "Much Ado about Nothing" (1903), "Julius Cæsar" (1905) and "The Hour Glass," by W. B. Yeats, produced at the Abbey Theatre, Dublin, in 1911.

The Department is indebted to Miss Viola Tree for her gift of five costume designs by Percy Anderson for recent Shakespearian and other productions at His Majesty's Theatre ; to Mr. Oscar Asche and Miss Lily Brayton for five costume designs by the same artist for "Chu Chin Chow," "Kismet," etc., and to Mr. D'Oyley Carte for eight costume designs, also by Percy Anderson, for the original productions of Gilbert and Sullivan's "The Gondoliers" (1880), and other operas. These designs, particularly one made in 1888, for "The Yeomen of the Guard," with fragments of the actual costume materials pasted on the drawing, are very interesting records of the association of Gilbert and Sullivan in the production of their operas at the Savoy Theatre.



The design made by Paul Nash for the stage setting of "The Truth about the Russian Ballet," by Sir James Barrie, produced at the London Coliseum, was presented by some friends of the Museum. Mr. Arthur Laws gave a water-colour sketch of John Liston as "Paul Pry"; and two designs for stage costumes, by Norman Wilkinson, of Four Oaks, were presented by Mr. Albert Rutherston.

Among notable acquisitions by purchase were four original designs for stage costumes by the well-known designer, Léon Bakst, and twenty-four studies of theatrical characters and costumes by A. E. Chalon, R.A. In these excellent drawings, made apparently for his own amusement as records of his visits to operas and plays between the years 1815 and 1833, Chalon shows great vigour of drawing and a pleasing sense of caricature.

#### ENGRAVED ORNAMENT.

THE collection of Engraved Ornament, goldsmiths' work, bijouterie, etc., of the French and German Renaissance, which during the last twenty years has gained considerable importance, has been strengthened by the purchase of twenty-four examples by Pierre Nolin, N. Wilborn, Lefebvre, Le Blon, Virgil Solis, A. Veneziano, etc. Opportunities of making substantial additions to this collection are infrequent, and the difficulty of obtaining examples needed to fill gaps increases every year.

#### WALL-PAINTINGS.

ANOTHER section with which the Department is specially concerned, that of English Wall-Paintings, has again been strengthened. Eighteen drawings made by the well-known authority on Wall-Paintings, Mr. E. W. Tristram, representing paintings in Rochester Cathedral and various churches in Sussex, Berkshire and Oxfordshire, were acquired by purchase.



The Rev. W. C. Emeris gave a copy made by Miss Lilian Harris of a 14th-century wall-painting in Southleigh Church, and Mr. A. W. Anderson, F.R.I.B.A., presented a tracing of a 15th-century wall-painting of the Crucifixion, in the Charterhouse, Coventry.

#### WALL-PAPERS.

SPECIAL efforts are being made to secure specimens of old wall-papers. An important gift of seven panels of Chinese wall-paper came from the Venerable Archdeacon W. G. Whittingham (now Lord Bishop of St. Edmundsbury and Ipswich). Decorated with naturally treated plant-forms, birds, butterflies and flowering trees, these panels (which originally hung in Archdeaconry House, Peterborough) are a fine example of Chinese design of the late 18th century. Two panels of flock wall-paper (*c.* 1735), removed from the Office of H.M. Privy Council, were presented by H.M. Office of Works. The large panel appears to be identical in pattern with the paper formerly hung in the Queen's Drawing Room at Hampton Court Palace. This was removed when the mural paintings by Antonio Verrio were found underneath it in 1899. Two sheets of Dutch or North French flock wall-paper (*c.* 1680), from a house in Folkestone, were presented by Mr. B. Ionides; Mrs. Tremayne gave eight specimens of wall-paper, early 19th century, from an old house at Vaison, Vaucluse; and twenty-three borders of wall-papers, of the second half of the 19th century, were given by Mr. Owen Little. Sir William Lawrence, Bart., gave ten Flemish 18th-century end-papers with diaper patterns.

#### STAINED GLASS.

FURTHER progress has been made with the collection of drawings of English and Continental Stained Glass Windows, and during the year a valuable series of eighty-three drawings,



made by F. Sydney Eden, of stained glass in churches in the county of Essex, was received from the Royal Commission on Historical Monuments, as a gift from the Royal Commission and the artist. A further series of seventy-one drawings of this series was acquired by purchase. Four cartoons by Professor Anning Bell, R.A. (*Plate 13*), for stained glass in Stockingfold and Hethersett Churches, were also bought.

### ARCHITECTURE, ETC.

AMONG the gifts to the collection of Architectural Drawings was a drawing of the Church of St. Gregory "Abonghamrentz," at Ani, presented by Mr. A. Fetvadjian, a collection of whose drawings of Armenian architecture was exhibited on loan to the Department during the summer of 1921. A drawing by Albert Goodwin, R.W.S., of "Buttresses at Assisi" (with the inscription: "Drawn when with Ruskin who introduced me to the subject saying that these were the Fathers of all the flying buttresses [*sic*] Anno Domini 1872"), came from Miss E. P. McGhee, who also gave two drawings of scenes in Dalmatia, by A. Stolypin. A drawing by Eric Gill (*Plate 14*) of the north transept and nave buttresses of Chartres Cathedral; Architectural Views (eight) in Italy, by E. Borough Johnson, and four sheets of measured drawings of architectural details at Florence and Assisi, were acquired by purchase. Mr. H. S. Reitlinger, M.A., gave five sheets of drawings, attributed to Perino del Vaga. Some designs for a lunette, architectural details, metalwork, etc., by Italian artists of the 16th and 17th centuries, formerly in the collection of Lord Amherst of Hackney, were purchased. The large collection of rubbings of monumental brasses which the Museum already possesses was supplemented by the purchase of forty-eight rubbings of brasses in France, Belgium, etc.

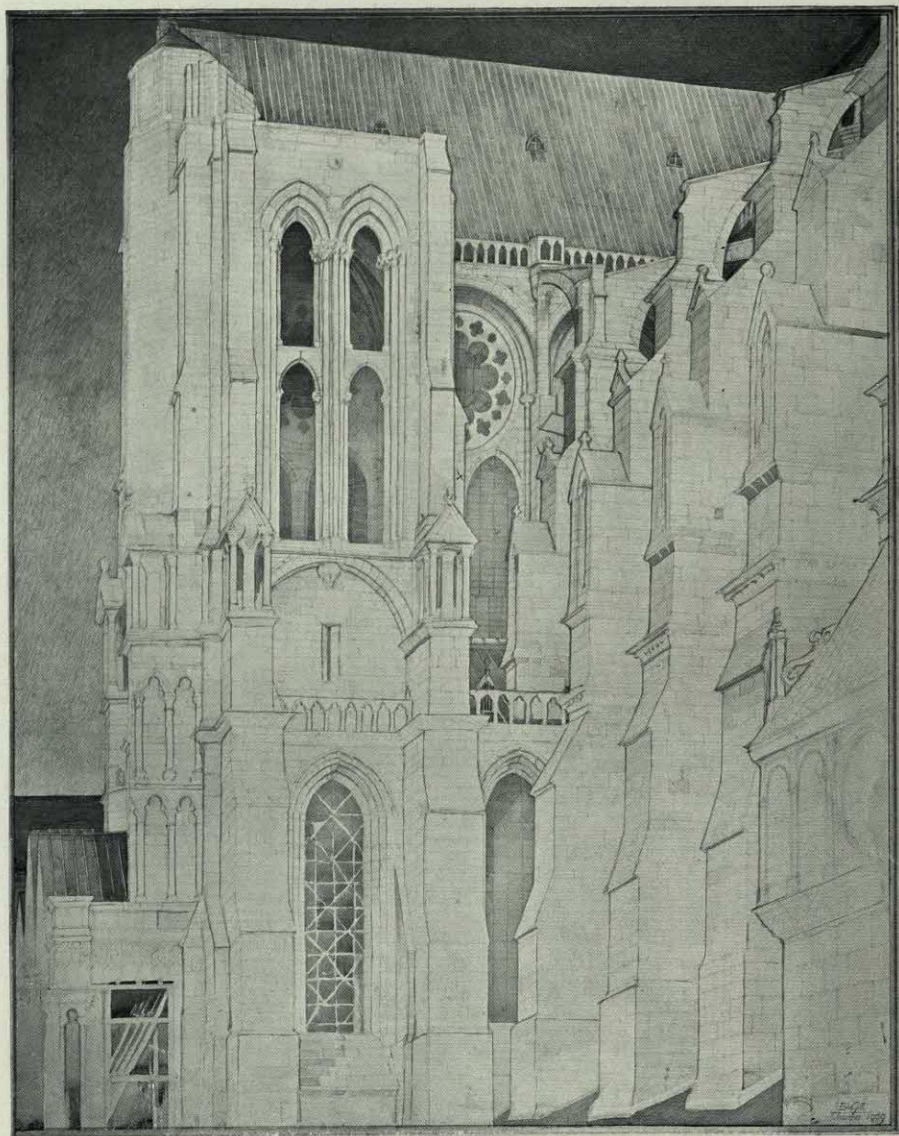




R. ANNING BELL, R.A.

DESIGN FOR STAINED GLASS IN HETHERSETT CHURCH, NEAR NORWICH.





ERIC GILL.  
DRAWING OF CHARTRES CATHEDRAL.



DRAWINGS AND STUDIES.

AN album containing fifty-seven drawings in colour, pencil, etc., by English artists of the 19th century, including T. Young, C. Tomkins, S. Read, J. W. Allen, T. P. Wood, etc., was presented by Mr. Douglas Eyre. A study by Sir L. Alma Tadema, O.M., R.A., for one of his pictures, was given by the Misses Alma Tadema, and a series of fifteen drawings by J. Baverstock Knight was presented by the Rev. Francis Knight, a descendant of the artist. Mr. Danton Guérault gave two sketches of ladies' heads, possibly preliminary studies for miniatures by François Rochard; seven drawings by W. N. Hardwick and other artists, and ten drawings by Jeremiah Ames, of Bristol, of views in Rome, etc., made in 1816, were presented by Mr. Stuart Thompson. "The Entomologist's Dream," a water-colour drawing by Edmund Dulac, and a portrait study in coloured chalks by Austin O. Spare, were presented by Mr. C. D. Rotch through the National Art-Collections Fund.

Two portrait studies in silver-point by Mrs. E. M. Wilson were given by Lord and Lady Arthur Hill, and Mr. Guy Francis presented two drawings attributed to Anthony T. Devis and John A. Gresse. Other gifts included a portrait of Alfred, Lord Tennyson, drawn by Simeon Solomon in 1888, presented by Mr. J. H. Cattell; three drawings by the late F. G. Reynolds, given by his son, Mr. F. G. Reynolds; and a collection of sketches made by Mrs. Jenkinson, the wife of Admiral Henry Jenkinson, of views in Italy, Sicily, Switzerland, etc., came as a gift from Mrs. Fortescue. Twenty-six studies of shipping, by E. W. Cooke, R.A., were acquired by purchase.

An interesting addition to the class of Design was made by the purchase of four studies in water-colour by Auguste Rodin. Seven drawings, made in 1861, for ceramic decoration, by C. F. Hürten, who worked from 1859 to 1897 with the firm



of Messrs. W. T. Copeland and Sons, the Staffordshire potters, were also bought, as well as a sketch design by Sir E. J. Poynter, R.A., for a tile in the Refreshment Room of the Museum.



Fig. 13.

#### SKETCH-BOOKS.

THE Department is gathering, as opportunity occurs, a valuable collection of artists' sketch-books. Books of this kind, in which a painter made his out-door notes, have a specially personal interest, in addition to their value to students as showing the artist's methods and outlook in the approach to his finished work. A welcome gift was made by Mrs. Rich of



six sketch-books containing drawings in pencil and water-colour by the late A. W. Rich, while to Miss G. Muriel Bostock the Department is indebted for two of the sketch-books of Peter De Wint. The sketch-book of Richard Wilson, R.A. (*Fig. 13*), containing "Studies and designs done in Rome in y<sup>e</sup> year 1752," some of which are reproduced in facsimile in a volume published at Oxford in 1811, was acquired by purchase.

#### CHINESE AND JAPANESE ART.

MR. Julius Spier, through the National Art-Collections Fund, presented six rubbings of the sculptured relief of horses from the Mausoleum of T'ai Tung (627-650), founder of the Tang dynasty of China.

Three albums of Japanese prints, twenty-three Japanese prints and five kakemono, by Kyōsai, Yoshitoshi, Yoshitara and others, were presented by Miss Jean Robertson.

Through the kind agency of the National Art-Collections Fund we are indebted to Mr. F. L. Lowe for the gift of seven albums of Japanese figure subjects; and for the gift of five Japanese prints of Musicians by Kiyonaga, thanks are due to the Rt. Hon. Lord Swaythling.

#### (4) BEQUESTS.

BY the bequest of the late Thomas H. Lee, the Department became possessed of a collection of one hundred and sixty-five prints by, among other artists, Harunobu, Hiroshige I and II, and Hokusai, and including a set of the Fuji Sanjūrōkkei (*The Thirty-Six Views of Mount Fuji*) by Hiroshige.

A valuable bequest was that of the late Charles Poland, consisting of fifteen drawings and an engraved view of the opening of New London Bridge. The drawings include two illustrations by W. Russell Flint, A.R.A., R.W.S., to Malory's



“Morte d'Arthur,” and of the work of P. J. Naftel, E. W. Haslehurst, Reginald Jones, W. Havell, W. Reynolds, John Hassall, R.I., Charles Dixon, Graham Petrie, etc.

Another bequest was that of the late Miss M. B. Hudson, who left nine engravings by J. M. Delâtre, F. Bartolozzi, R.A., and Joseph Strutt.

The bequest of the late Thomas Batterbury is referred to on pages 30 and 40.

#### IV.—DEPARTMENT OF PAINTINGS.

##### (1) WATER-COLOUR DRAWINGS AND PASTEL.

TO about the middle of the century belongs a little drawing of the Church of St. Pierre, Caen, which was presented by Her Majesty the Queen. It is a free interpretation of a view by David Roberts which was engraved by J. Tingle in 1834 for *The Gallery of Modern British Artists*.

Among the few drawings belonging to the 18th century was a sketch at the Mumbles, dating from about 1790, which was presented by Mr. Guy Francis. The artist is unknown, but the drawing is so spirited and vigorous that its authorship ought at some time to be identified. Mr. J. H. Cattell gave a *Nymphs Surprised by Satyrs* by G. B. Cipriani, R.A. Two drawings by Joseph Farington, R.A., now famous for his Diary, were purchased: one is a large view on the beach at Hastings, dated 1785; the other, a view at Carnarvon, was executed in 1791 or 1793.

To the early years of the 19th century belong three drawings by John Baverstock Knight (1785–1859),<sup>1</sup> which were presented by the Rev. Francis Knight, D.D. It is not certain that Baverstock Knight received any definite instruction in art, but his father, a captain in the Dorset Militia, was a connoisseur of some repute and doubtless encouraged the artistic talent which the son showed from an early age. Baverstock Knight worked in pencil, pen-and-ink, crayon, water-colour and oil. He painted miniatures, landscapes and portraits and was also an etcher. He was an expert land-surveyor, a first-class shot, an excellent horseman, and a keen huntsman and fisherman. Some of his drawings, outlined in pen and washed, have affinity with the work of Francis Towne (1740–1816) and John White Abbott (1763–1851).

<sup>1</sup> See the *Review of the Principal Acquisitions during the year 1919*, p. 53.



Several other drawings belonging to the first half of the 19th century were acquired. These included a view of St. Paul's from Lambeth Marsh, painted by Patrick Nasmyth (1787-1831) in 1807, soon after he had come to London. An excellent drawing of Wells Cathedral made by John Buckler (1770-1851) in 1821, was bought, as was an attractive little view of a Thames landing-place by John Byrne (1786-1847). Other purchases were a drawing of Edinburgh by John Gendall (1790?-1865), a view of Notre Dame, Paris, by Frederick Nash (1782-1856), a large view of the Pont Neuf, Paris (*Plate 16*), by Thomas Shotter Boys (1803-1874) a drawing of an avenue by W. F. Witherington, R.A. (1785-1865), and a sketch of Scotch firs by David Cox (1783-1859). Mr. Sydney R. Hibbard presented a sketch of a road in Wales by David Cox.

Among the new acquisitions falling within the second half of the century was a sketch-book by Birket Foster (1825-1899) with thirty leaves. It contains numerous ink and pencil sketches, some of which are preliminary studies for finished pictures. Two water-colours by Joseph John Cotman (1814-1878), a son of John Sell Cotman, were purchased. They are dated respectively 1871 and 1876. Mr. H. Archer Bowler presented a drawing of Tynemouth by William Bell Scott (1811-1890) and a sketch by William Turner "of Oxford" (1789-1862). An interesting group of drawings was received by bequest from the late Mr. Charles Poland. They include three water-colours by Wilfrid W. Ball (1853-1917), two by John MacWhirter, R.A. (1839-1911), one each by William Biscombe Gardner (1849-1919), Miss Emily Paterson, Graham Petrie and Terrick Williams, and a pastel by Arthur Wardle. The late Mr. Thomas Batterbury, F.R.I.B.A., bequeathed two marine subjects by Charles Edward Holloway (1838-1897), who may be classed as one of the first British Impressionist painters; his work was held in high esteem by Whistler.



Mr. J. Williams gave five water-colour drawings by the late Benjamin Williams (1868-1920) of Birmingham; Mr. W. L. Phillips presented a drawing by the late Lawrence Barnett Phillips (1842-1922). Mr. Thomas Austen Brown, A.R.S.A., since unhappily deceased, gave a drawing by himself. A drawing by the late Fred Mayor (1866-1916) was given by Mrs. Mayor, and two other typical examples of his work were purchased. It is satisfactory to record that the modern section, which many visitors find the most interesting part of the water-colour collection, received several other additions during 1922: Lady Flora Lugard gave two drawings by R. G. D. Alexander, Mrs. A. Bryans one by William G. Burn-Murdoch, Mr. Martin Hardie two by E. Barnard Lintott and one by W. T. M. Hawsworth, and Mr. G. E. Hodgkinson one by W. Lee Hankey. In response to requests, the Hon. Walter James (now Lord Northbourne), and Messrs. Barry Pittar and S. Curnow Vosper each gave an example of their own work, and Messrs. D. S. MacColl and Hirst Walker each gave two drawings.

Of foreign water-colour drawings two were acquired: one is by Louis Jean Desprez (1743-1804), the other, given by Mr. E. B. Lintott, is a landscape by Alexandre Benois, a living Russian painter.

## (2) MINIATURES.

FORTY-TWO miniatures were added to the Museum collections by gift, bequest and purchase during the year 1922. Only one of them, a portrait thought to represent one William Nutley, father of a Judge Nutley, belongs to the 17th century. It is a good miniature in oil on copper, but, as is usually the case with examples in oil, it has not been possible to ascribe it to any particular artist. It was presented by Mr. Douglas Eyre, who also gave six



other miniatures, viz., an excellent enamel portrait of King's Serjeant Sir Giles Eyre (1673-1739) in his red robes—it is in the style of Christian Friedrich Zincke (1684 ?-1767) and is not improbably by that artist; a portrait of an officer, by Horace Hone, A.R.A. (1756-1825); a portrait of Mrs. Henry Eyre, of Botleigh Grange, in the style of George Engleheart (1750-1829); one of Mr. Henry Eyre, by Charles Jagger (1770-1827), the famous Bath miniaturist; and two large rectangular miniatures of 1849, representing Mrs. Parker, of Springfield Place, Essex, and her daughter, Mrs. Henry Richard Eyre, of Shaw House, Newbury, both portraits being the work of William Egley (1798-1870), a popular miniaturist who was a contemporary, and to some extent a rival, of Sir William Ross.

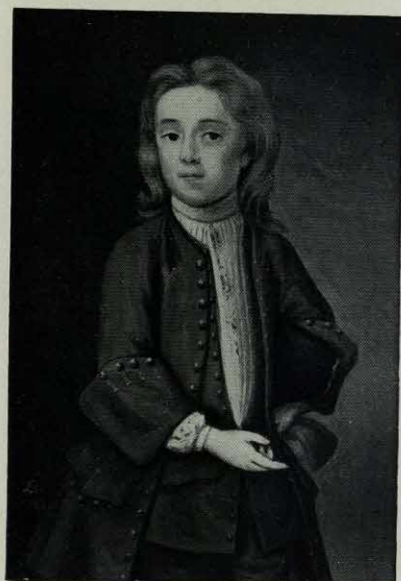
Four of the new acquisitions, besides the "Sir Giles Eyre" just mentioned, belong to the first half of the 18th century. One of these, a portrait of Robert Benson, Baron Bingley, by Andreas von Behn (1650-1713?), an artist of the Swedish School, whose work is rare, was purchased from one of Benson's descendants (*Plate 15*). It is signed at the back, "A: von: behn: pinc: | A<sup>o</sup>: 1704:". Several miniaturists among von Behn's contemporaries, notably Boit and Richter, came from Sweden to England, and this portrait perhaps shows that Behn also visited this country, for it does not seem to be recorded that Robert Benson, who was M.P. for Thetford in 1704, ever went to Sweden. Benson was later Ambassador Extraordinary to Spain. The miniature is mostly painted in the stippling manner which was at that time in vogue. Another continental miniature of about the same period is an enamel portrait by Ardin—probably Johann Friedrich Ardin, of Düsseldorf. It is dated 1713 and represents Father George Richermond, a forgotten priest who held office among the Minorites at Cologne. Another enamel by a German artist



A.



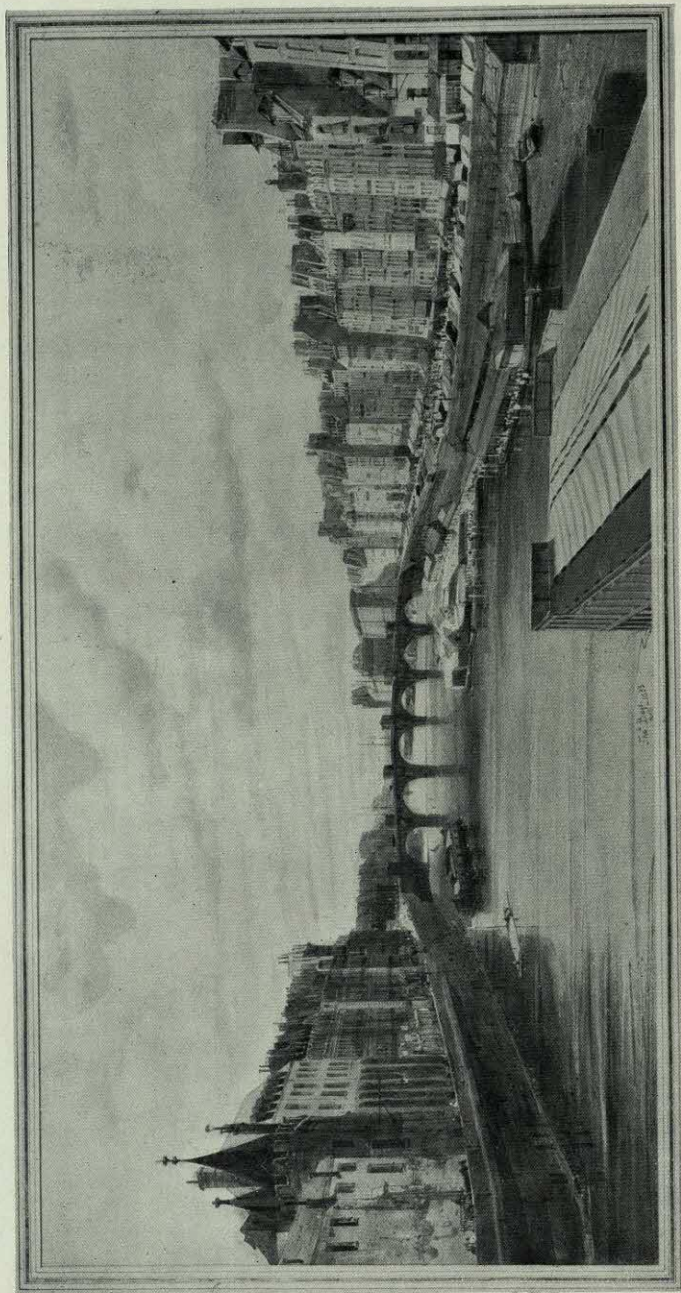
B



C.

- A. MRS. ROBERT SHERSON, *née* CATHERINE TAYLOR (1780-1858). MINIATURE  
PAINTED IN 1802 OR 1803 BY GEORGE CHINNERY, R.H.A.
- B. ROBERT BENSON (1676-1731), BARON BINGLEY. MINIATURE, SIGNED AND  
DATED 1704, BY ANDREAS VON BEHN.
- C. ANDREW BENJAMIN LENS (1713?-1770?). MINIATURE, SIGNED AND DATED  
1723, BY BERNARD LENS.





THE PONT NEUF, PARIS. SIGNED AND DATED 1833.  
WATER-COLOUR DRAWING BY THOMAS SHOTTER BOYS.



was a portrait of Miss Arabella Fermor, the heroine of Pope's *Rape of the Lock*, by C. F. Zincke. It is a very good example of his work and is signed and dated 1716 at the back.

A miniature portrait by Bernard Lens (1682-1740) of his own son, Andrew Benjamin Lens, when a boy, is authenticated by the original inscription at the back, which shows that it was painted on the 25th May, 1723 (*Plate 15*). It depicts a boy of about ten years of age, and thus serves, like a miniature belonging to Dr. Williamson, as a document to prove that A. B. Lens, who, like his brother Peter Paul Lens, was himself a miniaturist, was born about 1713. It is a rectangular, three-quarter length portrait, and the boy is dressed in brown and faces the spectator. One more of the miniatures falls within the first half of the 18th century: a portrait of a gentleman, signed and dated 1749, by Gervase Spencer (d. 1763). He often worked in enamel, but the present example is in water-colour.

A larger number of the miniatures acquired during 1922 belong to the second half of the 18th century. Two are by John Smart (1741-1811): one, a portrait of a Dr. Parkhurst, is a small and comparatively early work, dated 1765; the other, a portrait of Bryan Hill, is on paper and is dated five years later. Two miniature portraits of gentlemen, signed and dated respectively 1796 and 1797, show the Jersey artist Philip Jean (1755-1802) working in two different manners. One of them was presented by Mr. Danton Guérault. The late Miss Dorothy Land bequeathed an exceedingly small miniature portrait, probably by Jeremiah Meyer, R.A. (1735-1789), of the Rev. Tristram Land. Mr. J. Lifetree gave a portrait of Robespierre by an obscure French artist named Fache. Miniatures by William Grimaldi and others were purchased: they included a fine portrait of Beechey by one of the several miniature painters named Saunders; according to an inscription at the back, it was painted in 1793.



Fifteen of the miniatures belonged to the 19th century. The most important of these was a large three-quarter length portrait (*Plate 15*), of Mrs. Robert Sherson, painted in India in 1802 or 1803 by George Chinnery, R.H.A. (1774-1852). She is depicted seated in a landscape under a cloudy sky. The landscape background is unusual in English miniatures of the period. Chinnery was a very versatile artist. He was



Fig. 14. SILHOUETTE BY T. HAMLET.

already represented in the Museum collection by three signed miniatures, but they are all in different manners. Two other miniatures painted in India were presented by Mr. Danton Guérault; they are by Edward Nash (1778-1821), who worked at Bombay. Mr. Guérault also gave three miniatures respectively by William Wood (1768?-1809), Miss Emma Eleonora Kendrick (1787?-1871)—a portrait of Lady Caroline Lamb, the friend of Byron—and Miss Annie Dixon (d. 1901). Further examples of the work of

Adam Buck, J. H. Millington, S. J. Stump and W. J. Thomson were purchased, as were miniatures by J. W. Slater (*fl.* 1803-1836), W. S. Lethbridge (1772-1831?) and A. Gallaway. The last-named painter is practically forgotten. He flourished in the early years of the 19th century at Edinburgh, where his address in 1811, as is shown by the inscriptions behind the

two recently acquired miniatures, was 6, James Square. He was evidently a careful and accurate artist, although not of the first rank.

Dr. W. L. Hildburgh, F.S.A., presented a miniature of about 1827 by a forgotten painter, I. [or J.] S. Davies.

### (3) SILHOUETTES.

A serious gap in the Museum collections was filled by the valuable gift by Captain Desmond Coke of a collection of seventy-nine carefully chosen silhouettes. This branch of portraiture was scarcely represented in the Museum, and the gift was therefore doubly welcome. Most of the silhouettes were executed in England, and a large proportion of them are by John Miers and his partner John Field. Miers may be considered the most noteworthy of the English miniaturists. He worked for some time at Edinburgh, Kilmarnock and Leeds, and about 1792 came to London, where he practised in the Strand till about 1827. Among the other artists whose work is represented are Mrs. Beetham, Mrs. Harrington, Foster, Gibbs, Lea of Portsmouth, C. C. Rosenberg, Spornberg, etc. (*Fig. 14*).



Fig. 15. SILHOUETTE BY J. MIERS.



#### DEPT. OF PAINTINGS (*Silhouettes*).

The collection includes examples of various techniques—silhouettes on glass, on paper, on plaster, etc., as well as one or two cut out of paper. Some of the silhouettes are very small and are set in rings, bracelets, locket and tie-pins. There are also two wooden fans painted with groups in silhouette. The portraits are mostly anonymous, but include representations of the Duke of Clarence, afterwards King William IV; Anna Maria, third Duchess of Newcastle; the sixth Earl of Shaftesbury (1768–1851); William Newton (d. 1811), Bishop of Worcester; Robert Blair (1741–1811), Solicitor-General for Scotland (*Fig. 15*); and William Bray (1736–1832), the antiquary.

#### (4) MISCELLANEOUS.

A PENCIL drawing by Turner was purchased because of its interest as being a study for his early water-colour drawing of St. Albans Cathedral, which was already in the Museum.

Miss Isabella Cay presented an early 19th-century pastel-painter's box, which belonged to Mrs. Elizabeth Cay (1770–1831), *née* Liddell, a pupil of Archibald Skirving. It is of mahogany, about 5 by 10 inches, and contains leather stumps and a number of small bottles and china boxes containing colours in the form of powders.

## V.—LIBRARY.

### (1) GIFTS.

ONE of the most interesting acquisitions of the Library during 1922 was an album containing two hundred and twenty-three letters, mostly written to W. P. Frith, R.A., or to Mrs. Frith, by prominent artists, authors and other notable persons during the years 1842–1895. This was given to the Museum by the artist's daughters, the Misses L. and F. Frith. Among the documents in it are the agreement for the sale of Frith's picture, "Claude Duval," with two smaller versions of it, of which one was for the engraver, and the copyright; a letter from Charles Dickens asking Frith to paint him companion pictures of Dolly Varden, "whom you have so exquisitely done already" (*Plate 17*), and Kate Nickleby, and further letters from him with regard to these pictures, to sittings for his portrait and other matters; letters from John Forster about the portrait Frith painted for him of Dickens, which is now, with the Dolly Varden picture, in the Forster Bequest in the Museum; letters from J. F. Herring, the animal painter, with sketches of a racing jockey's position, details of harness, etc., written to Frith when he was engaged on his Derby Day picture; the original letters notifying to Frith his election as an honorary member of various foreign Academies, etc. Among the other correspondents are Landseer, Maclise, Eastlake, Mulready, Leighton, Millais, Wilkie Collins, Trollope, Lord Lytton, Shirley Brooks, Miss Braddon, Tenniel and Leech.

From Mr. C. E. Parkes was received the gift of a manuscript Koran, written, in Kashmir, in Neskhi characters with marginal commentaries in Neskhi and Nestalik, early in the 19th century. It has six fully illuminated pages, one half-page illumination, and illuminated head-pieces and other ornaments.



Its binding is of papier mâché, painted with flowers in bright colours in characteristic Kashmiri style, and varnished.

Also important as additions to the Library's Collection of Oriental bookbindings are two Persian covers, loose and divided into halves, given by Mrs. A. C. Charrington. Both are of papier mâché, painted and varnished, and date from the 17th century. The outsides of one pair of boards have pictures of Shah Abbas I and Shah Abbas II (*Plate 18*), surrounded by their Courts. The insides have ornamental centres and corners with naturalistic flowers on a gold ground, the remaining space being black with a running pattern of floral ornament in gold. On smaller panels, above and below the centres, are inscriptions, of which the translations are "Work of Hāji 'Abd ur-Razzāq" and "of Isfahan 874." The date A.H. 874 is an impossible one, so that, if the inscription is not entirely added, that part, at any rate, must have been tampered with. The other pair of boards are plain dark blue inside, and have battle scenes painted on the outsides. All the outside panels have inscriptions in the borders.

Mrs. T. J. Cobden-Sanderson presented to the Library as a joint gift from her late husband and herself a Doves Press binding, designed by him and executed under his supervision (*Plate 19*), together with a copy of the Doves Press editions of Milton's *Areopagitica* (1907) and Shakespeare's *The Rape of Lucrece* (1915). The binding had been specially selected and set aside by Mr. Cobden-Sanderson to be offered to the Museum.

Through the National Art Collections Fund, Mr. E. J. Horniman, one of the Commissioners, presented to the Library the first instalments of a very valuable gift of the photographs made by and for the investigators working on behalf of the Royal Commission on Historical Monuments (England). These sections comprise five hundred and nineteen photographs of



historical monuments in Hertfordshire, seven hundred and twenty-six of monuments in North Bucks, and six hundred and fifty-seven of monuments in South Bucks. They are bound in albums, for convenience of reference in connection with the County Inventories published by the Commission.

The other gifts received include additional volumes of the catalogues of the Pierpont Morgan Collections, given by Mr. Pierpont Morgan, a number of volumes from the library of the late Mr. Henry Wallis, given by his son, Mr. Harold Wallis, and Mr. G. L. Keynes' Bibliography of William Blake, printed for the Grolier Club of New York, and presented by the Club at the author's request.

## (2) PURCHASES.

THE most important acquisition by purchase is the contemporary binding, in English petit-point embroidery, of a volume containing the Holy Bible (Edinburgh, 1648-1649), Concordance (London, 1646), and metrical version of the Psalms by Sternhold Hopkins and others (London, 1649). On the upper cover, in a landscape with a church in the distance, is a lady with a fan in her left hand ; on the lower, a man with a long staff in his right hand, in a landscape with a tent (*Plate 20*). On the back are an iris-like flower, and, below it, a rabbit and the initials "H.B." (possibly of a member of the Benbow family).

The Library also acquired a collection of sixty-four autograph letters by the Prince Consort, written by him as President of Her Majesty's Commissioners on the Fine Arts (for the decoration of the Houses of Parliament) to Sir Charles Eastlake, the Secretary, and a collection of communications on the same subject addressed to Sir Charles Eastlake by British and foreign artists, including descriptions of the processes of fresco and encaustic painting, etc. These documents form



an interesting addition to the volumes on the Westminster decorations already in the Library, which include the album of Sir Charles Eastlake's official correspondence as Secretary, from July, 1852, until September, 1860, as well as Blue Books and other printed matter.

Among the new books acquired were the following :—

*William Blake's Designs for Gray's Poems, reproduced . . . from the unique copy belonging to . . . the Duke of Hamilton.* With an introduction by H. J. C. Grierson.

*Illustrations to the Divine Comedy of Dante*, by William Blake. Privately printed for the National Art Collections Fund.

A. L. Mayer. *Dibujos originales de maestros españoles.* Two volumes, published by the Hispanic Society of America in 1920.

and the first parts were bought of the following important works :—

A. W. Byvanck and G. J. Hoogewerff. *Noord-Nederlandsche Miniaturen in Handschriften des 14e, 15e en 16e Eeuwen.* With a series of collotype plates, which includes reproductions from Dutch illuminated manuscripts in the Library Collection.

*Les dessins de Degas reproduits en facsimile. Réunis et publiés par les soins de H. Rivière.* With facsimile reproductions of very fine quality.

Comparatively few photographs were bought during the year. Those purchased include an important series of three hundred and seventy-eight photographs of art objects in the Episcopal Museum at Vich (Spain), and eighty-five, by Mr. Sydney Pitcher, of stained glass in Malvern Priory church, and of architecture and other remains of mediæval art in the West of England.

1. Devonshire Terrace

York Gate Regent's Park.

Fifteenth November 1842.

My Dear Sir.

I shall be very glad if you  
will do me the favor to paint  
the two little companions pictured;  
one, a Doll Varden (whom you have  
so exquisitely done already); the other,  
a little nickerby.

Faithfully Yours &c &c

Charles Dickens

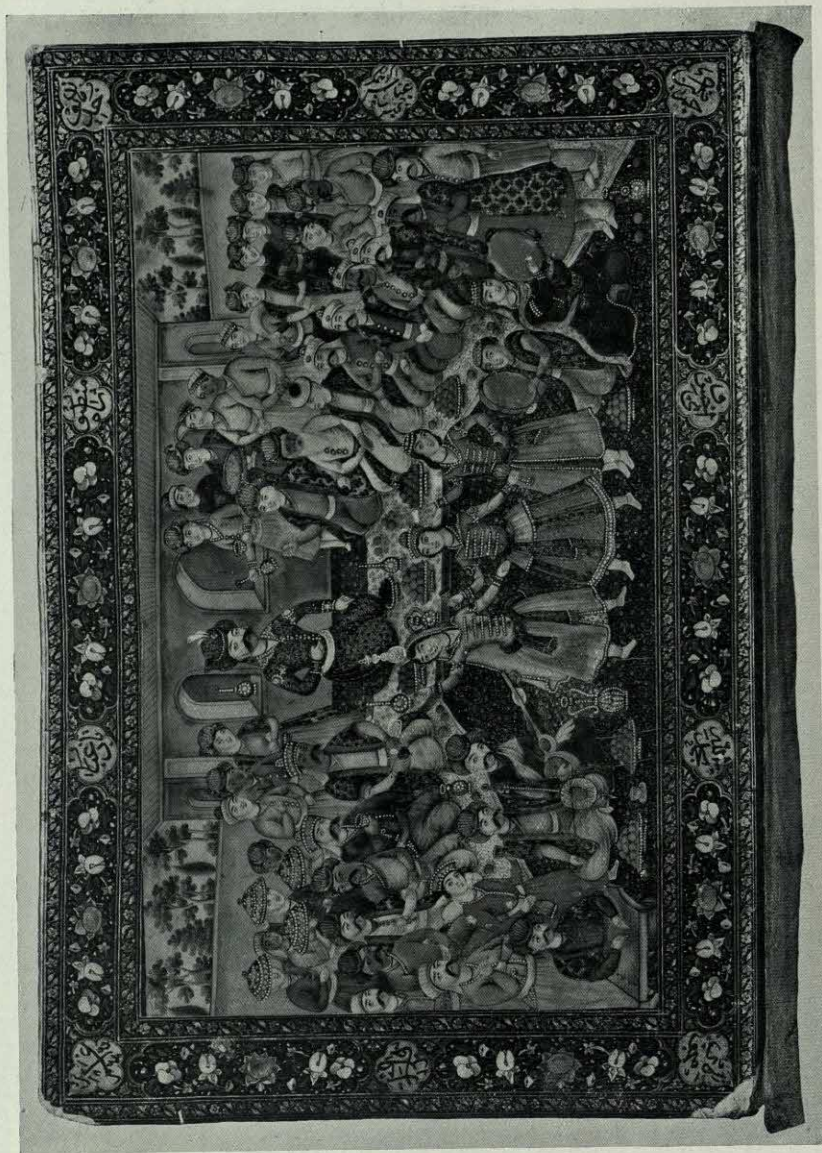
P.S. I take it for granted that the  
original picture of Doll with the Bracelet  
is sold?

2.

HOLOGRAPH LETTER FROM CHARLES DICKENS TO W. P. FRITH, R.A.,  
DATED 15TH NOVEMBER, 1842.

GIVEN BY THE MISSES L. AND F. FRITH.

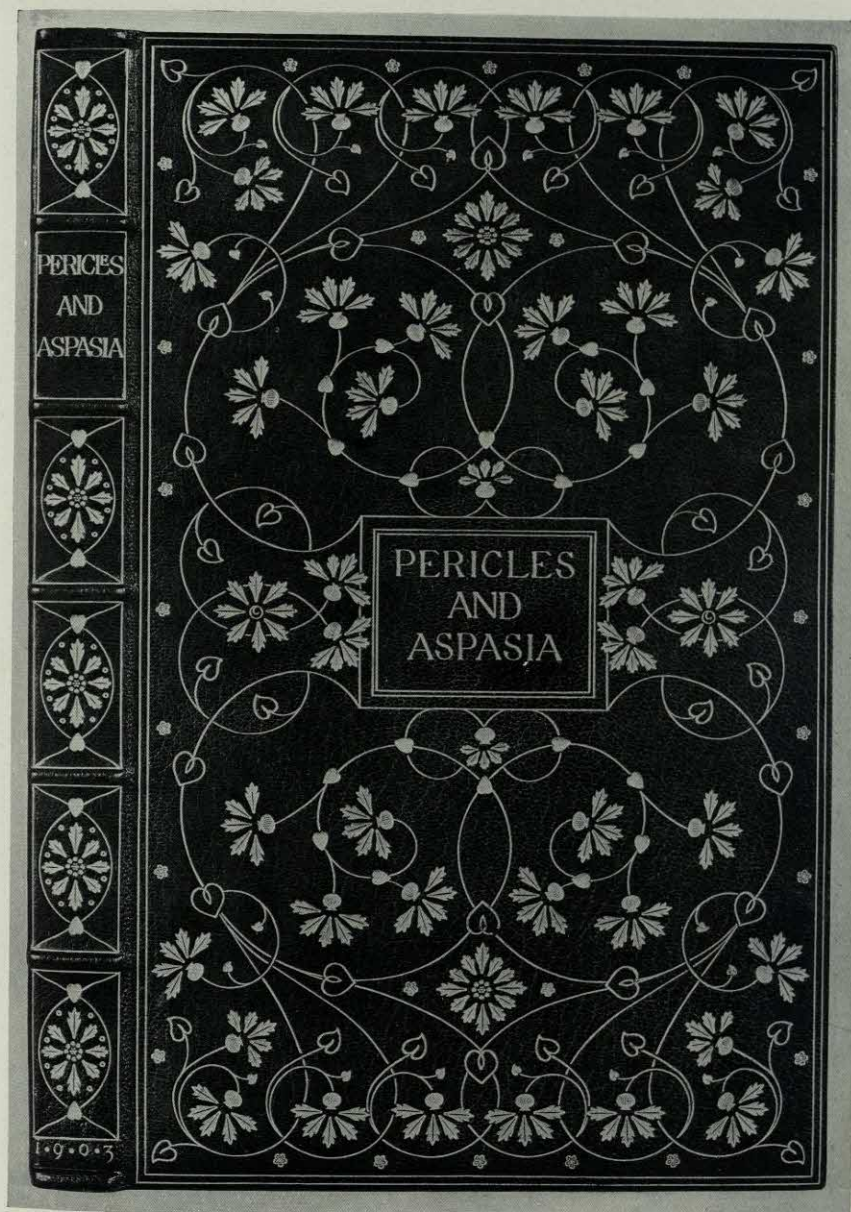




BOOKBINDING ; PERSIAN, 17TH CENTURY.  
SHAH ABBAS II AT TABLE, WITH MEMBERS OF HIS COURT AND WITH DANCERS AND MUSICIANS  
PERFORMING BEFORE HIM.

GIVEN BY MRS. A. C. CHARRINGTON.





BOOKBINDING, DESIGNED BY THE LATE T. J. COBDEN-SANDERSON AND  
EXECUTED UNDER HIS SUPERVISION AT THE DOVES BINDERY ;  
EARLY 20TH CENTURY.

PRESENTED BY MR. AND MRS. T. J. COBDEN-SANDERSON.





BOOKBINDING. ENGLISH PETIT-POINT EMBROIDERY ; *c.* 1650.



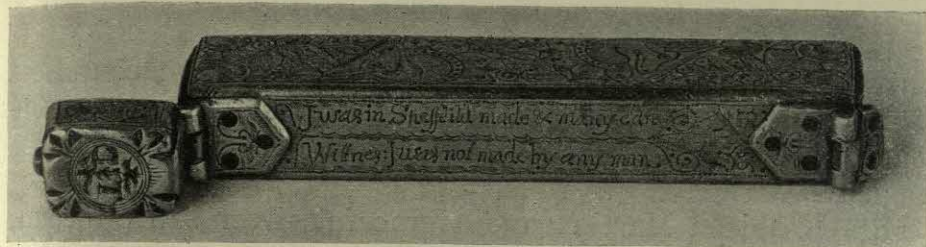


Fig. 16.

## VI.—DEPARTMENT OF METALWORK.

THE year was notable for the acquisition of three interesting groups of English work, including the Frank Smith bequest of silver, Miss M. B. Hudson's bequest of Sheffield plate, and the purchase of the Frank Jennings Collection of English door and window fittings in iron.

### (1) GIFTS.

HER MAJESTY QUEEN MARY gave a charming set of twelve silver teaspoons and sugar-tongs, hall-marked in the years 1798–1800, enclosed in a leather case. Her Royal Highness Princess Louise gave two pieces of French silver of simple and pleasing shapes, a two-handled bowl and a silver cream-jug with ebony handle, both of the period 1819–1838.

Colonel Sir Charles Wyndham Murray, K.C.B., presented several additions to the Murray Collection :—a silver porringer decorated with acanthus foliage, English work of 1683–4 (*Plate 21*); an interesting mechanical toy in the form of a tortoise ridden by a merman, made of the natural carapace of a small tortoise, with mountings of gilt bronze<sup>1</sup>; an enamelled gold pendant from the Marlborough Collection, with half-length figure of a lady and settings of diamonds,

<sup>1</sup> A similar object, attributed to the reign of the Emperor Rudolph II (1552–1612), is in the Hof-Museum, Vienna; and a variety of other mechanical figures, mainly the work of the clock and horological instrument makers of South Germany, and especially Nuremberg, are preserved in museums in Vienna, Berlin, Munich, Dresden, Gotha and Stockholm. See H. Clifford Smith in *Proceedings of the Society of Antiquaries*, January 14, 1915, 2 S., XXVII, 52.



emeralds, and a ruby, possibly English work of the second half of the 17th century; and two pendent jewels from the same collection, with cameo heads of a bacchante and the Emperor Augustus.

Miss Kathleen Martin gave a graceful silver sauce-tureen,



Fig 17.

with Dublin hall-mark for 1787, forming a pair with one given by Mr. Cecil F. Crofton in 1918 (see *Review* for that year, p. 36). Miss Martin further gave a Berlin iron necklace ornamented with classical heads on backgrounds of polished steel, two necklaces of gilt metal set with glass plaques and

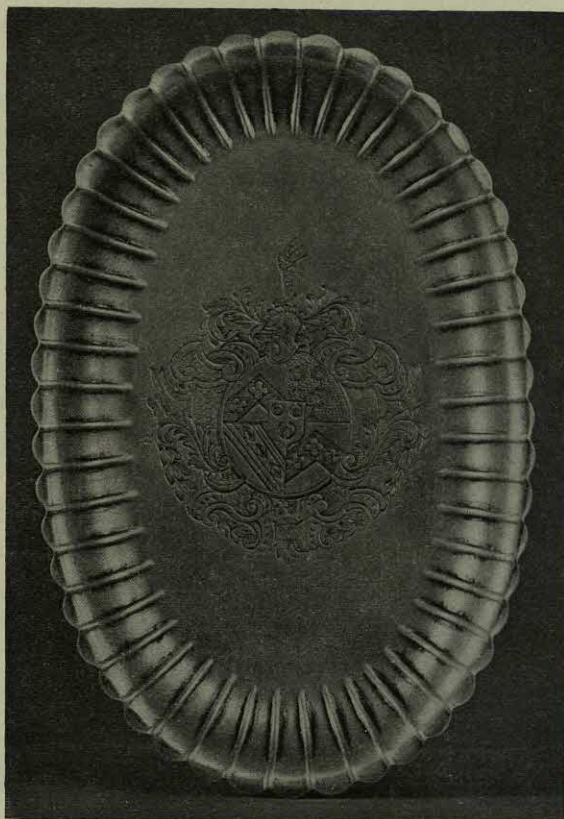
paste aquamarines, and two earring pendants.

Mr. Cecil F. Crofton gave a silver tea-pot of 1817-18, oblong in shape, with cast decoration, and a small group of 18th and 19th century jewellery, including two rings by Giuliano.

Mr. Louis C. G. Clarke, F.S.A., presented objects in silver, including an English spoon of 1697-8, with lobed handle;

a two-pronged and a four-pronged fork, both French work of the 17th century; an Edinburgh two-pronged fork of 1719-20; a wine-funnel with London hall-mark for 1661-2; a silver-gilt pectoral ornament set with pastes, Hungarian 17th-century work (*Fig. 17*); and a Norwegian bride's crown in silver-gilt, bearing the Bergen hall-mark.

An oval silver tray of the year 1736 (*Fig. 18*) and three snuffboxes were given by Mr. Douglas Eyre in memory of his father and mother, Henry Richard and Isabella Catherine Eyre, late of Shaw House, near Newbury, Berks. Of the snuffboxes, one, in tortoiseshell, has a silver portrait of Charles I, the others are of bloodstone mounted in gold and agate mounted in silver.



*Fig. 18.*

Sir William Lawrence, Bart., gave a small silver caster, made by Hamilton & Co. of Calcutta about 1810; Miss L. Frith, a silver watch with gold decoration, made in 1867 for



Thomas Creswick, R.A. ; Mr. Noel Wickham, a caddy-spoon formed from a shell of the Cape limpet, mounted in silver ; Mr. Walter H. Willson, four Sheffield-plate sugar-tongs ; Mr. T. C. Grove, an 18th-century silver sleeve-link set with pastes ; Mrs. Edith Phippard Walker, a pair of sugar-tongs in mother-o'-pearl and silver ; and Miss L. F. M. Preston, a group of peasant jewellery, chiefly Norwegian and Italian.

Mr. Arthur G. Binns gave an interesting group of seven figures from memorial brasses, five of which have been identified as having come from Dunstable Priory Church, Bedfordshire. Among them are shrouded figures of Henry Fayrey with Agnes his wife, dated 1516, and Robert Alec with Elizabeth his first wife, 1518 (*Plate 22*). The others are a graceful figure of Alys Purvey of the year 1521 (*same Plate*), and figures of a man and his wife in the costume of about 1480.<sup>1</sup> Miss Ethel Gurney gave a finely engraved brass sealing-wax case, made by Virgo (or Madin) of Sheffield and curiously inscribed : "*J was in Sheffeld made & many can Wittnes: J was not made by any man. 1656*" (*Fig. 16*). Another example of his work in the Museum (No. M. 201—1914) gives the clue to the cryptic inscription. Local researches at Sheffield make it possible that the maker's real name was Madin, translated as Virgo. Two more examples of his work are preserved in the Sheffield Museum.

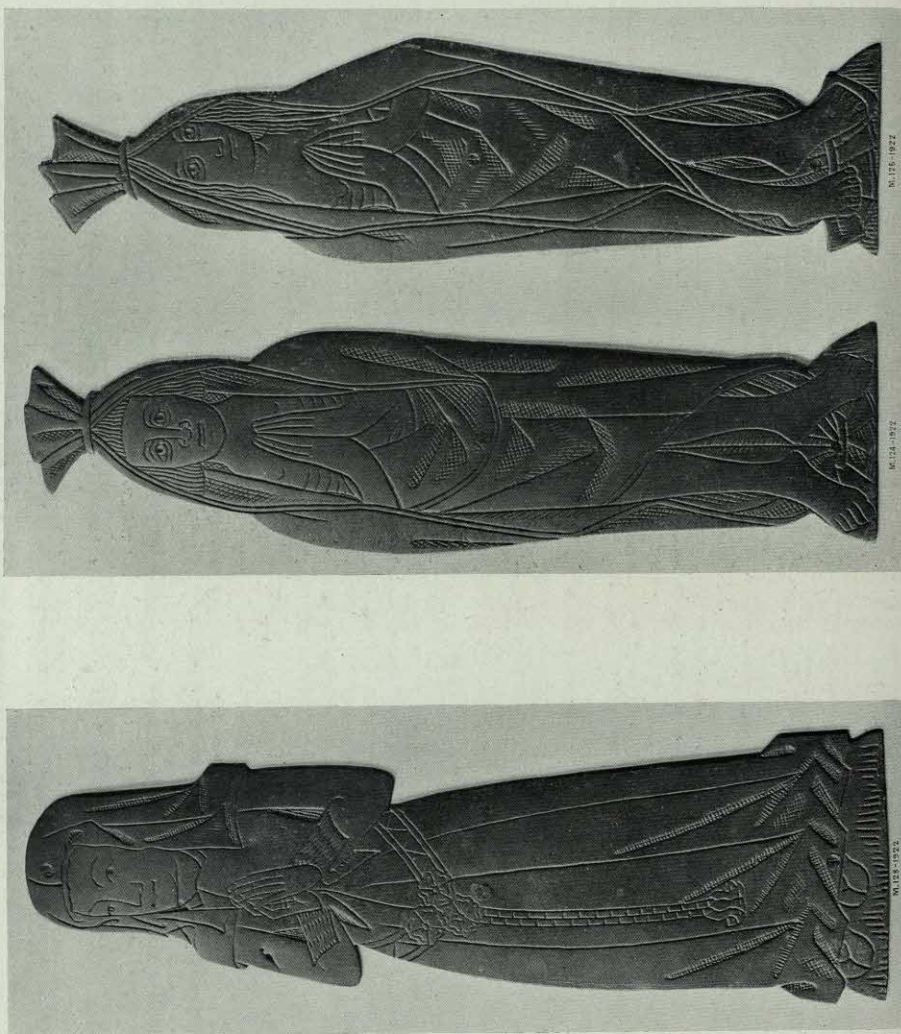
A pair of English pewter Communion-cups of the early 18th century were given by Mr. R. W. M. Walker ; a German pewter Communion flagon with engraved decoration, dated 1635, by Sir C. M. Marling, K.C.M.G., C.B. ; and an iron lamp

<sup>1</sup> For the identification of these brasses the Museum is indebted to Mr. Mill Stephenson, F.S.A. By his permission photographs have been prepared from rubbings of the complete brasses, made before their removal from Dunstable Priory Church. Copies of these photographs are exhibited with the brasses. The figures of Henry Fayrey and Agnes his wife are of special interest, inasmuch as he was the donor of the splendid embroidered pall of a fraternity at Dunstable, which has for some years past been exhibited on loan in the Museum. On this the figures of Fayrey and his wife, with their children, again appear.

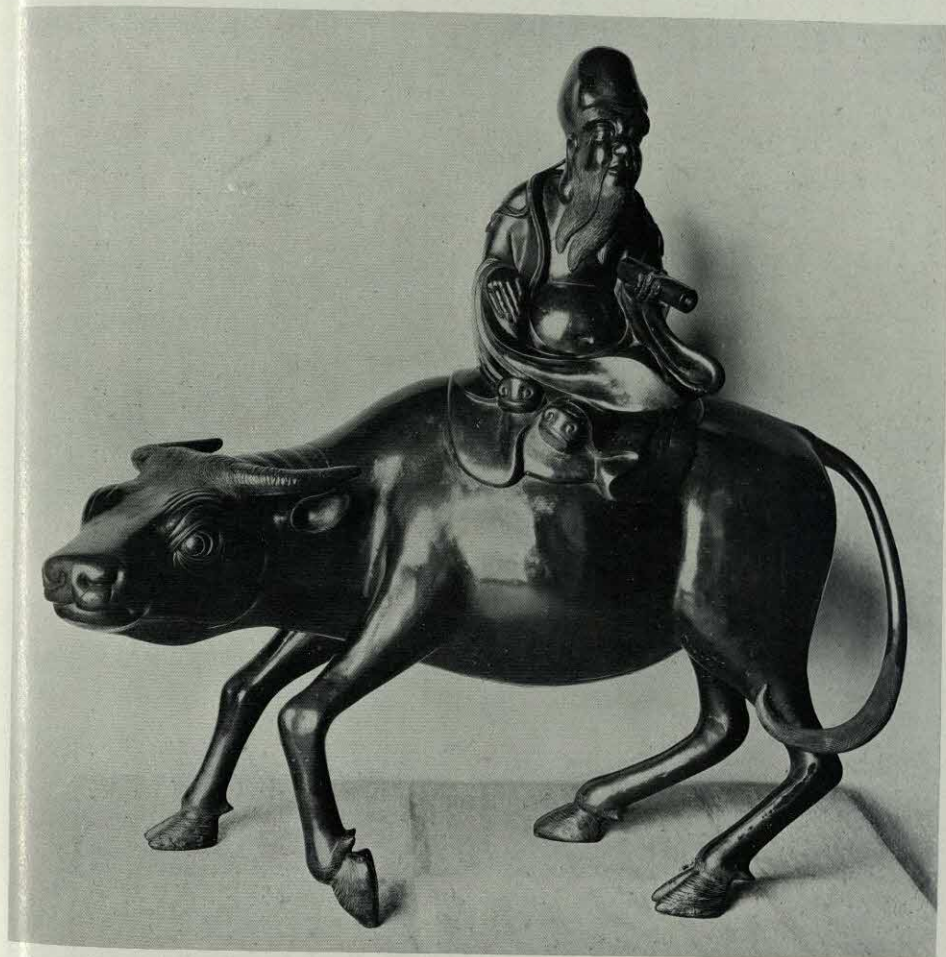


SILVER PORRINGER. ENGLISH; 1683-4  
GIVEN BY COLONEL SIR C. WYNDHAM MURRAY, K.C.B.





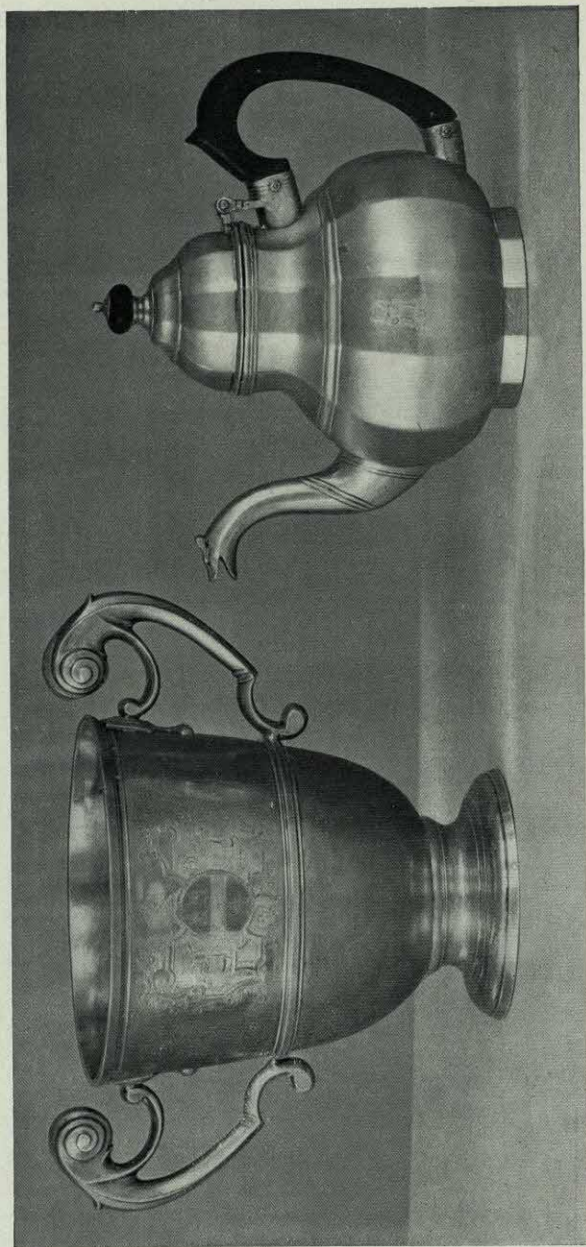
MONUMENTAL BRASSES OF ALYS PURVEY, 1521; AND ROBERT ALEE AND WIFE, 1518.  
FROM DUNSTABLE PRIORY CHURCH, BEDFORDSHIRE.



LAO-TZU ON THE BLACK OX. BRONZE INCENSE-BURNER.  
JAPANESE; ABOUT 1800.

GIVEN BY MRS. SCHIFF.





SILVER HARP-HANDLED CUP. IRISH; 1734-5.

SILVER TWELVE-SIDED TEAPOT. IRISH; 1715-16.

FRANK SMITH BEQUEST.

with applied lead ornaments, Italian work of the early 18th century, by Mr. E. Houghton. Mr. H. D. Ellis gave a rare pewter spoon, the top in the form of a woman's bust with two-horned head-dress, English work of the third quarter of the 15th century, and Mr. F. Bradbury filled a gap in the Sheffield-plate collection by the gift of a group of such small articles as spoons and livery-buttons.

Mr. Arthur Du Cane gave an interesting Sussex armorial fire-back of the 17th century, and Mr. Romolo Piazzani an Italian chest with tinned iron mounts overlaid on velvet. Other gifts include a bronze skillet, English work of the 18th century, from Helen, Lady Darell; a Flemish brass candlestick, from Mr. F. Gordon Roe; an English bronze mortar of the 17th century, from Mr. R. E. Brandt, F.S.A.; a brass nest of weights, Cologne work of the 17th century, from Mr. Harold P. Broadbent; five brass corner-ornaments of English 18th-century clock-dials, from Mr. F. Jennings; a knife and fork with stamped brass handles and sheath, German work of the late 17th century, and a fork with wood and staghorn handle, from the Royal Archæological Institute.

Dr. W. L. Hildburgh, F.S.A., added to his previous gifts a group of wrought-iron keys, latches, bolts, etc., Italian, Flemish, and Northern French; a hanging brass sanctuary-lamp, Italian, 17th century; an interesting piece of enamelled bronze of Spanish origin, apparently the finial of a shrine; and a small pewter sundial of the 18th century.

Gifts of Far Eastern metalwork included two bronzes of considerable size, given by Mrs. Herman M. Schiff in memory of her son, Captain Mortimer E. H. Schiff, 12th Suffolk Regiment, who fell in the Great War, 1917, from the collection of her brother, the late M. Edouard Horwitz of Brussels. One is a finely modelled figure of the Chinese philosopher Lao-tzu riding on the "black ox" (a water-buffalo) (*Plate 23*),



the other an incense-burner in the form of a Buddhist "lion" (*Fig. 19*). A Japanese archery set, consisting of a stand (*chōdo-kake*) holding a pair of bows and a quiver with six arrows, was given by Miss Stewart. Mr. Julius Spier,



*Fig. 19.*

through the National Art-Collections Fund, gave a Japanese copper-gilt toilet-tray with attractive pierced and engraved ornament and two pierced iron sword-guards (*tsuba*).

Mr. B. G. Tours, C.M.G., H.B.M. Consul-General in China, gave two pairs of silver earrings, of simple but attractive form, obtained by him from

women of the Miao-tzu, aboriginal hill-tribes of the interior of China. A small collection of Japanese and other Oriental arms and armour was given in accordance with the wishes of the late Colonel John Biddulph, and a Japanese copper-gilt

paperweight, with delicately chased foliage design, was the gift of Miss Caroline Nias and Mrs. Isabel Baynes.

Mrs. G. H. F. Sladen gave a gold-hilted sword of Ashanti work, presented in 1901 by Yaw Boaki, King of Bekwai, Ashanti, to Colonel Sir Edward Sladen, together with the king's letter announcing the gift.

## (2) BEQUESTS.

THE Department was enriched during the year by two important bequests—a collection of English and Irish silver of the 18th century from Mr. Frank Smith ; and a collection of Sheffield plate, with a few pieces of silver, from Miss M. B. Hudson. Mr. Frank Smith, who was in business as a tailor at Blackheath, had for many years devoted his leisure to studying and collecting English silver and pottery.<sup>1</sup> He had long been in the habit of spending his Sunday afternoons at the Victoria and Albert Museum, and having formed the opinion that in certain directions the collection of English silversmiths' work required strengthening, within the limits of his means he set himself to remedy these defects. The result of his thoughtful consideration, most loyally seconded by the generosity of his living representative, is seen in a remarkably fine group of Irish silver of the first half of the 18th century, and a charming assemblage of English pieces ranging over the whole of the century and including many examples of fine piercing, a class of work in which the Museum collection is conspicuously weak. Among the most notable of the twenty pieces of Irish silver are a beautiful twelve-sided tea-pot of the year 1715 (*Plate 24*), a remarkably fine pair of harp-handled cups of 1734 (*same plate*), and two admirable pairs of candlesticks of 1719. The remainder of the collection consists of over sixty choice pieces of English silver of the 18th century, including a pair of gilt

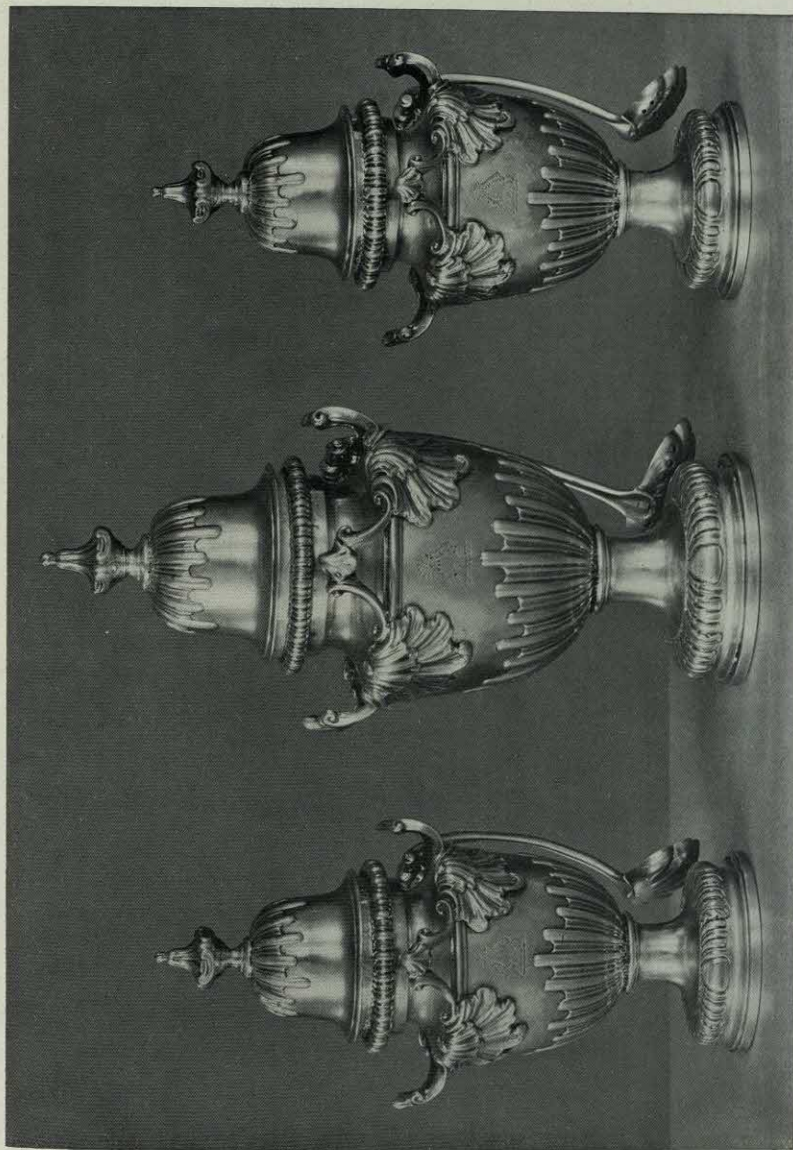
<sup>1</sup> His collection of pottery was bequeathed to the British Museum.



waiters and a fine caster by Paul Lamerie, several excellent pairs of candlesticks, a very pretty set of gadrooned and fluted tea-caddies with the spoons belonging to them (*Plate 25*), and a charming group of pierced work, among which an extremely good lattice-work cake-basket is the chief item. By special arrangement the collection is shown in two cases provided for its display by the collector himself; they are inscribed as the Frank Smith Bequest, and thus form a memorial of his devotion to the interests of the national collection.

In addition to this important collection of silver, Mr. Frank Smith included in his bequest a group of dishes, bowls, and candlesticks in brass, among them beautiful examples of Venetian-Saracenic engraving of the first half of the 16th century, and of the South German work of the same date with decoration produced by hammering into a mould (*Plate 26*).

The collection of Sheffield plate bequeathed by Miss M. B. Hudson, which had been exhibited in the Museum as a loan for many years past, is remarkable for a series of the larger kind of pieces in which the Museum Collection was formerly deficient. Among them are a plateau with mirror centre, more than four feet long, made in sections; another mirror-plateau, of octagonal shape, with beautifully pierced gallery; and a number of centrepieces for the table, among which the most attractive is one with curving reeded branches supporting pierced dishes, round and oval, and a central basket—one of the most charming productions in the whole range of an art which at its best showed an extraordinarily high standard of grace and elegance (*Plate 27*). Urns, tea-pots, jugs for hot water, a remarkable pair of sauce-tureens on stands, and many other pieces complete the collection (*Plate 28*). Among the silver included in Miss Hudson's Bequest are a cruet-stand of 1793, a set of vase-shaped tea-caddies of 1785, enriched with



SET OF SILVER TEA-CADDIES WITH SPOONS. ENGLISH; 1754-5.  
FRANK SMITH BEQUEST.

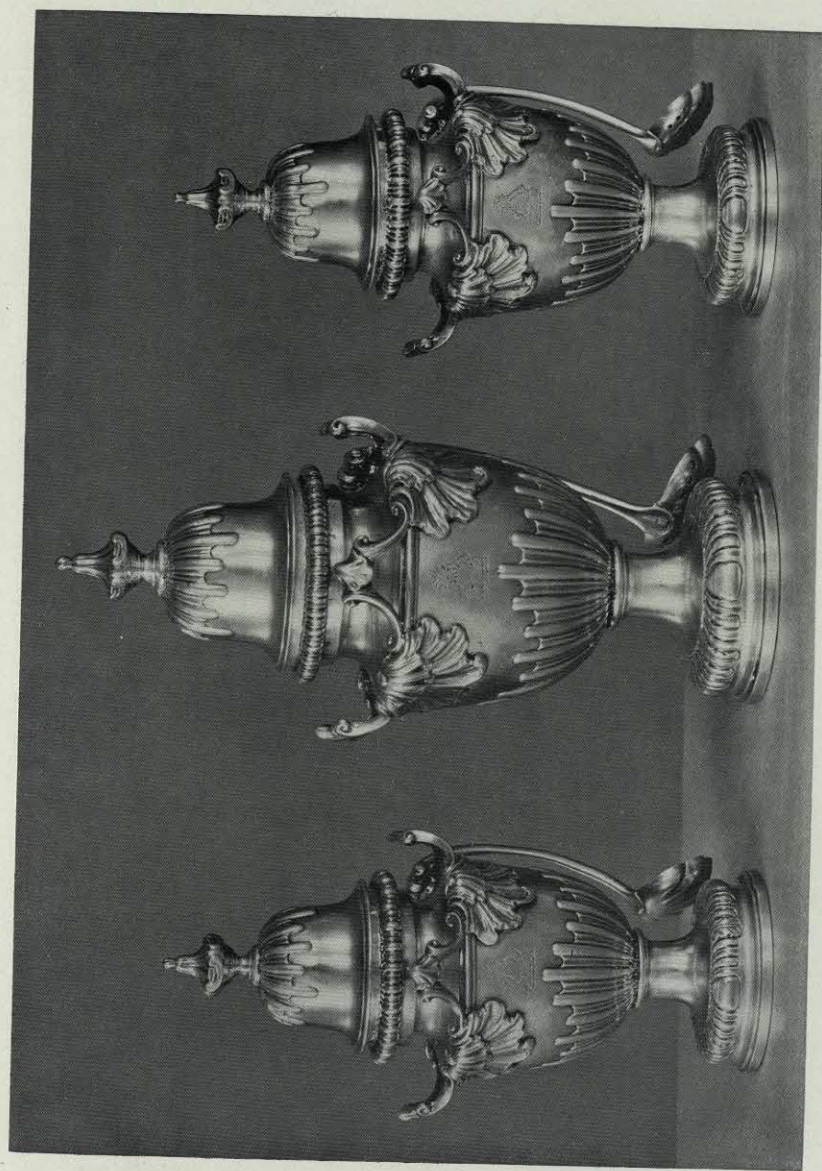


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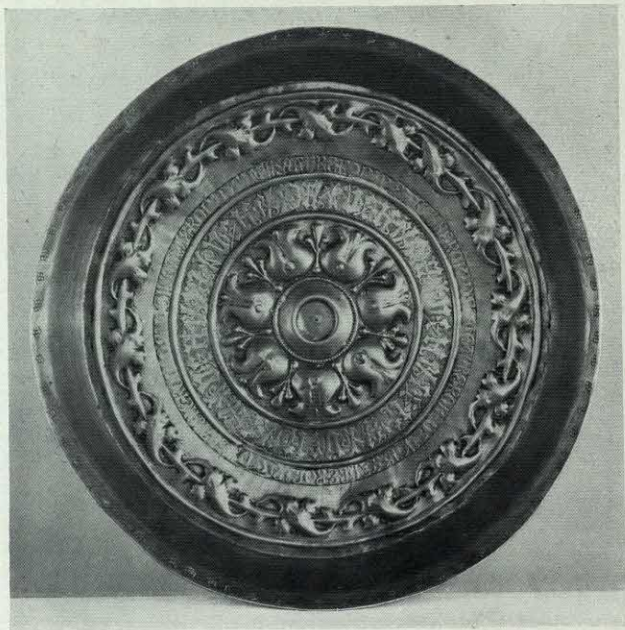
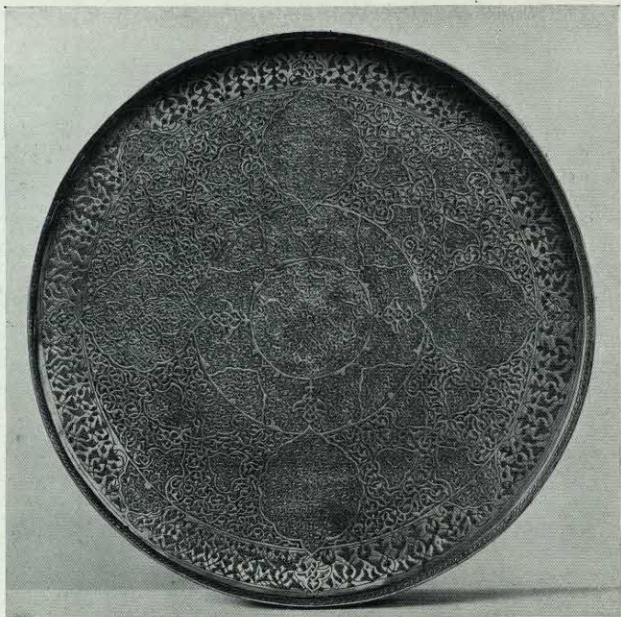
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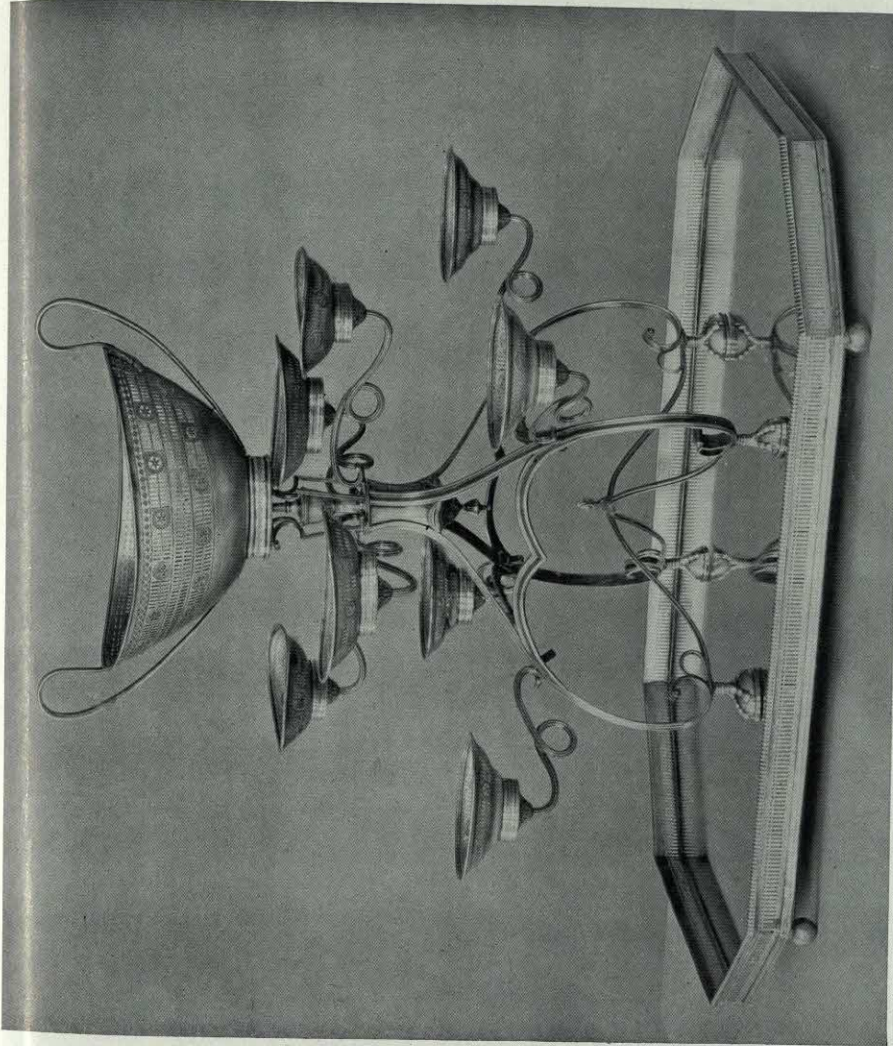




SALVER; BRASS, ENGRAVED AND GILT.  
VENETIAN-SARACENIC; EARLY 16TH CENTURY.

DEEP DISH; BRASS, HAMMERED IN RELIEF AND STAMPED.  
SOUTH GERMAN; EARLY 16TH CENTURY.

FRANK SMITH BEQUEST.



CENTREPIECE AND MIRROR TRAY. SHEFFIELD PLATE.  
MISS M. B. HUDSON BEQUEST.





TEA-URN AND HOT-WATER JUGS. SHEFFIELD PLATE.  
MISS M. B. HUDSON BEQUEST.



shallow fluting, and a fluted hot-water jug, all of which show the same refined taste in design, inspired by the architects of the period.

### (3) PURCHASES.

AMONG the year's purchases three pieces of English silver were acquired—a cylindrical caster, hall-marked in 1694-5, with a rather unusual gadrooned finish to the cover; a 16th-century spoon, with stem ending in a Moor's-head, dug up at Lewes, marked with a fleur-de-lys (Lincoln?); and a sweetmeat-box of prismatic shape, charmingly engraved with flowers and foliage filled in with black composition. It dates from the first half of the 17th century, and has a hinged lid with a compartment closed by a sliding cover. The cover is engraved with a shrouded figure lying on a coffin, accompanied by the cryptic words, "Let this suffice Where love supplize." A Swedish silver dish, boldly repoussé with flowers and fruit surrounding a man's head, bears the Riga hall-mark, and is inscribed with names and date 1694. Riga was then part of the kingdom of Sweden, and the style of decoration of the dish belongs to Western Europe and not to Russia.

A group of three silver seals is of unusual interest in covering a period of some two hundred and fifty years in the history of the same family, Reynell of Cambridgeshire, afterwards of Devonshire. The seals date from the second half of the 14th century, the late 16th century, and the year 1625 respectively; the persons they belonged to are Walter Reynell, of Trumpington, co. Cambridge (living in 1381), Richard Reynell, of Credy-Widger, co. Devon (d. 1631), and Sir Richard Reynell, of West Ogwell, co. Devon (d. 1648). The seals came from the sale of Colonel T. H. Taylor of Tetbury, a descendant of the Reynells in the female line. They form an interesting memorial of an ancient family; the two earlier ones have finely formed shanks, and are remarkably good examples of the seal-engraver's art in this country.



Another interesting family relic acquired this year is the Pasfield Jewel, a pendant in the form of a miniature wheel-lock pistol, with three toilet implements pivoted below. It is of enamelled gold set with emeralds, and is clearly of Elizabethan date. Before the fusing of the enamel in a fire in the year 1817, it was doubtless brilliant in colour as well as quaint



Fig. 20.

in form. It belonged to the Pasfields of Rotherhithe, a family owning property in Barbados, from whom it descended to its late owner, Commander Victor Pasfield Oliver, R.N.<sup>1</sup>

A figure from a crucifix, dug up in 1921 near the site of Ditton's Chantry Chapel, Langley, Bucks, is an

example of bronze casting in England in the early part of the 15th century (*Plate 29*). The degree of expression in the face is very remarkable, and the modelling of the feet and legs seems characteristic of the English crucifix-figures.<sup>2</sup>

<sup>1</sup> See A. Hartshorne in *Archæological Journal*, LXVI, 97.

<sup>2</sup> See a note on another example by H. Clifford Smith in *The Antiquaries' Journal*, III, 226-7.

A pair of brass stirrups decorated with vine foliage on a ground of yellow enamel, acquired from the Boyne Collection, are fine examples of the class of English enamels of the Stuart period, and particularly rare in this colour (*Fig. 20*).

A bronze wool-weight cast with the arms of the Commonwealth and marked SUFFOLK, and another pair with the arms of George I, all acquired from the F. A. Crisp Collection,



*Fig. 21.*

illustrate the form of standard weight used by the tronators, or perambulating wool-tax gatherers; the loops suspended the weights by a strap on horseback.<sup>1</sup>

A group of objects in iron from the same collection includes a 16th-century padlock said to come from Morpeth Jail; a finely decorated rim-lock of the 17th century from Culloden Castle (*Fig. 21*); and the pierced and gilt lock and fittings from a Spanish cabinet (*vargueño*) of the 16th century.

<sup>1</sup> See a paper by G. Phillips in *Monthly Review*, February, 1905.

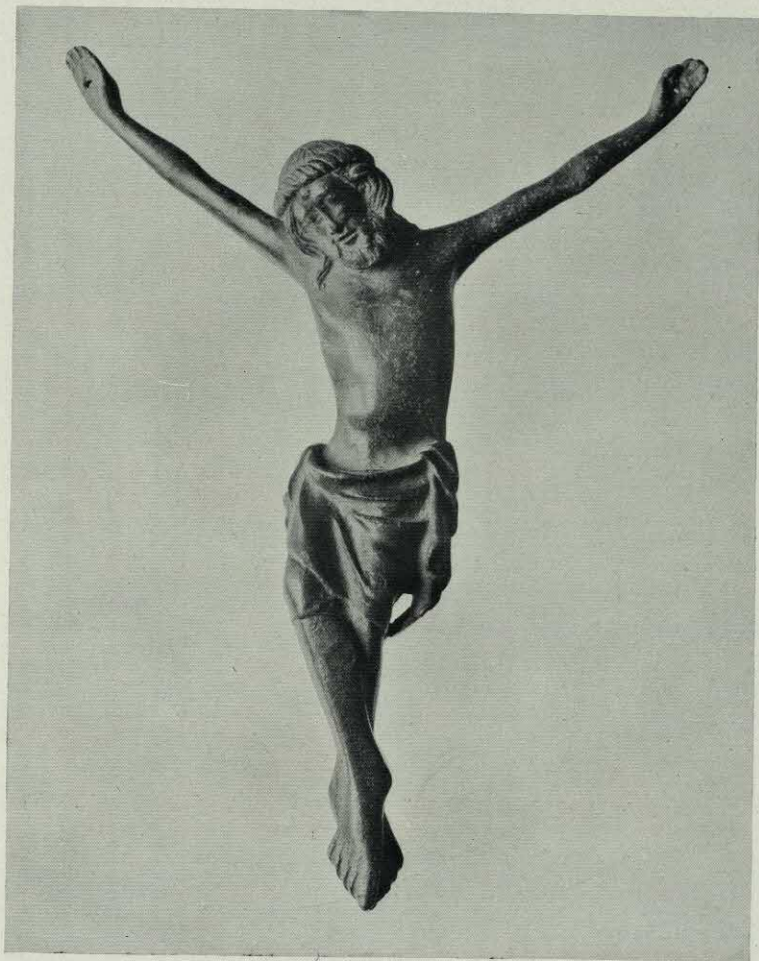


An interesting collection of English provincial wrought-iron hinges, handles, latches, locks, and fittings from doors and windows, chiefly from Suffolk, was acquired from Mr. F. Jennings. A weather-vane in wrought-iron, also added to the Ironwork Gallery, is a pretty example of 18th-century work. A series of English hunting-swords with silver mounts, ranging in date from 1702 to 1750, together with a silver-hilted small sword of 1750-1 (?), was acquired from Mr. H. D. Ellis.

Purchases of Oriental works included an important complete suit of Japanese armour from the Michael Tomkinson Collection, acquired with the assistance of Lieut.-Colonel H. Streatfeild, D.S.O. This suit displays the remarkable perfection of workmanship and sense of balance, in the shaping and decoration of the component parts, which characterise the products of the best Japanese armourers. The corslet is enriched with a repoussé figure design ; the helmet is in the form of a Chinese court cap with openwork pennons and an articulated iron dragonfly for crest. The mask is of a peculiar hook-nosed form, recalling the mythical bird-*tengu*. The plate mountings of the sleeves are beautifully enriched with appliqué badges, and the suit possesses the unusual feature of a pair of foot-guards (*Plate 30*).

Several useful and attractive additions to the series of Japanese arms and armour were acquired from the sale of the W. Harding Smith Collection. Among them are a helmet shaped like the European brimmed hat of the 16th century, and richly decorated with embossed, applied, and inlaid work in silver ; two short halberds of fine workmanship ; and a fur-covered quiver of basketwork with lacquered leather mounting.

The Michael Tomkinson sale afforded an opportunity for the purchase of a small group of *inrō* (Japanese girdle-pendants or "medicine-cases"), illustrating the use of metal for these



BRONZE CRUCIFIX-FIGURE. ENGLISH; EARLY 15TH CENTURY.  
FROM LANGLEY, BUCKS.





COMPLETE SUIT OF JAPANESE ARMOUR.

DEPT. OF METALWORK (*Purchases*).

objects in place of the more usual lacquer. Among those secured are several made by well-known sword-furniture makers.

Two interesting bronzes acquired are a Chinese helmet-shaped libation cup of archaic style from the Harding Smith Collection, and a well-designed and admirably finished group of the god Fudō with his attendants Kongara and Seitaka, Japanese work of the 18th century.



## VII.—DEPARTMENT OF TEXTILES.

### (1) GIFTS.

SEVERAL carpets were acquired during the year. A small, square, finely knotted rug of the kind known as Bergama was given by Mrs. Antrobus (*Plate 31*). It dates from the late 18th or early 19th century. A tapestry-woven strip with a bold pattern in yellow and blue was given by Professor P. E. Newberry, and a small pictorial mat, illustrating the modern work of Kirman, came from Mr. H. C. Berlie. Two carpet-looms, with pieces of carpet in progress, were received from Dr. G. E. Dodson, and from Mr. A. Benardout. The former had been in actual use in Kirman, and is complete with all the weaver's implements.

Many additions were made to the collection of embroideries. Perhaps the most beautiful Oriental example was a Chinese embroidery on white satin, dating from the 19th century, mounted on a screen of Indian blackwood; it was presented by Miss J. McCutchan. The pattern represents birds and flowers in a landscape (*Plate 32*). Mr. B. G. Tours, C.M.G., H.B.M. Consul-General in China, was the donor of a coat and a baby-carrier, both examples of the embroidery of the Black Miao, aborigines of South Western China. Mrs. Tait gave a panel of Turkish silk embroidery on linen of the 17th or 18th century. Three Turkish embroideries of the 19th century—a silk cover and two cotton towel-scarves—were presented by Mrs. Walker in memory of her late husband, Dr. R. P. Cockin, M.A. Sir Charles Marling, K.C.M.G., C.B., gave a strip of Turkish embroidered cotton of the early 19th century, acquired in Athens. Mr. F. C. Harper gave an embroidered cotton and woollen band, apparently Arab work from Egypt, also of the



WOOLLEN PILE CARPET. ASIA MINOR (BERGAMA) ; 18TH CENTURY.  
GIVEN BY MRS. ANTROBUS.





EMBROIDERED SATIN PANEL FROM A SCREEN. CHINESE ;  
19TH CENTURY.

GIVEN BY MISS J. MCCUTCHEON.  
(*At Bethnal Green Museum.*)



19th century. From Miss L. F. M. Preston, a frequent donor to the Museum, were received a number of interesting embroideries—a Sicilian band of embroidered linen net (17th century), acquired by her at Taormina ; eighteen specimens of “Fiamma ” and cross-stitch work in coloured silks on canvas ;

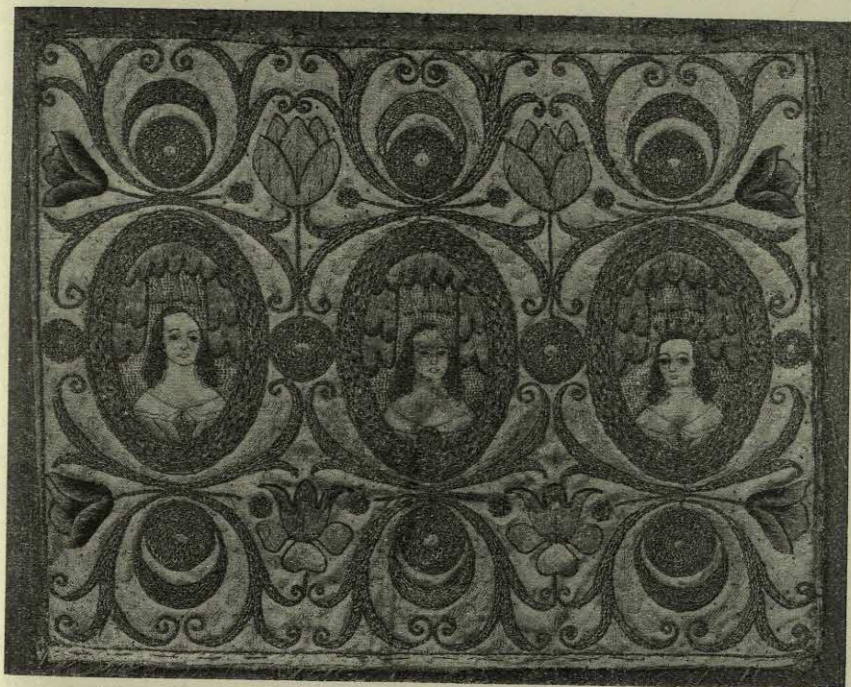


Fig. 22.

a Sicilian linen panel, with a border of silk embroidery and bobbin lace insertion (17th century) ; and an Italian embroidered woollen border from a bed-hanging (19th century). Miss Margaret Pollen gave a picture of St. Ambrose, composed of silk, metal threads and bobbin lace, laid upon a gummed surface ; it was made in Italy about 1700. She also gave a



North American *étui* of birch bark, with quill embroidery. From Mr. Douglas Eyre were received some important examples of English needlework, consisting of a satin panel of the period of Charles I, with portraits of three ladies (*Fig. 22*); a canvas panel, of the late 17th century, with the figures of three women (? the Graces); and an English satin panel with a bull-finch, dating from the first half of the 19th century. He also gave five borders from a Portuguese quilted and embroidered linen coverlet of the early 17th century, and three stocking purses and a bag purse of 19th-century knitting. Lady Walston presented a Spanish painted and embroidered satin picture, representing the Blessed Virgin (17th century). Mrs. Emerson gave an English embroidered linen pin-cushion, dated 1835. Miss Helen Squire gave an embroidered border from a velvet opera-cloak, which was worked in France, probably during the period of the Second Empire (1852-1870). The cloak is said to have belonged to the Baroness Bruno, wife of the Russian Ambassador about 1850. Miss Emma Monteith gave an English sampler of the early 18th century. From Mr. W. B. Chamberlain, through the National Art-Collections Fund, were received an Italian panel of about 1700, with coloured silks and metal wire and strips laid upon wax; and several examples of Italian embroidery, ranging in date from the 16th to the 18th century. Miss Jean Y. B. Robertson gave a cotton panel in coloured patchwork, 19th century work from Egypt.

A few additions were made to the collection of dyed and printed textiles. Mr. G. P. Baker gave a cotton cloth (probably Indian), dyed by the madder process; it was taken from a burying-ground in Egypt. Mr. Louis C. G. Clarke gave a cotton handkerchief dated 1796, and printed with a view of the bridge over the Wear at Sunderland. Mrs. Emerson gave a cotton cover, printed in black at Vienna in the second



quarter of the 19th century, with a landscape, building and figures of different races. An unfinished quilt, composed of small pieces of printed cotton, was received from Mrs. J. Simpson and Mrs. Tom Roberts, the daughters of Elizabeth Cakebread, who made it about 1837. Mr. Harry Sirr, F.R.I.B.A., gave an English woollen table-cloth of about 1850, printed in colours with a flower and scroll-work pattern, and Mr. H. P. Wilson, an English cotton textile with a rose pattern, printed about 1840-1850. From Mrs. Steer came a linen hanging, with a flower and fruit pattern, printed in colours ; it is probably English work of the second half of the 18th century.

Several useful costumes, mostly English, and many costume accessories were presented during the year. The Marchioness of Bristol sent four silk dresses, worn by her mother in 1873, and an English muslin overdress. Mr. W. B. Chamberlin, through the National Art-Collections Fund, gave a waistcoat of silk brocade and an embroidered silk cap, both Italian work of the late 17th century. Amongst Miss Alice H. Little's gifts were an embroidered silk gauze dress of the period of George IV ; an embroidered overskirt of machine net ; a lady's black silk hood ; a baby's linen cap and shirt trimmed with bobbin lace, and a parasol covered with figured velvet and taffeta and with a carved ivory handle—the last items date from about 1850. The Misses H. and M. Hague gave a dress of embroidered black net, of the period of George IV, and two children's frocks in printed cotton. Mrs. Abbott gave a bodice and a skirt flounce, and two panels for a waistcoat, all of embroidered satin, which were worked by Mrs. Fownes Luttrell, and worn in or about 1802. Mr. Henry Parson presented a lady's skirt of silk brocade, dating from the last quarter of the 18th century. Miss Edith Renouf gave a child's cap of knitted cotton and a pair of man's gloves of blue leather,



both dating from the middle of the 19th century—the gloves are from Guernsey. Miss H. Hanly was the donor of a pair of network gloves, with Midlands bobbin lace trimming of the early 19th century. Miss Mary S. Holgate gave a child's silk frock of about 1861, woven with a tartan pattern; it was worn by Clifford Wyndham Holgate (1859–1903), afterwards Chancellor of the Diocese of Salisbury. Mrs. C. J. Wallace gave a pair of Spanish or Italian printed kid gloves of the early 19th century. Mrs. A. C. King gave a shoe of red woollen damask and a leather clog of the early 18th century, an embroidered silk bag, dated 1702, a child's embroidered cambric cap and a knitted cotton mitten, both of the first half of the 19th century. Another pair of shoes of Spitalfields silk brocade and a pair of leather clogs, dating from the first half of the 18th century, were received from Colonel F. G. G. Bailey. Mrs. Brodie gave a silk parasol which had been presented to the Lady Elizabeth Waldegrave in the third quarter of the 19th century (its cover is possibly an example of Coventry weaving); and Mrs. C. T. Adams gave a shawl of machine net, made probably at Nottingham about 1850. Miss Isabella Emerson gave a child's cap of embroidered net and five others of embroidered cambric, all belonging to the 19th century. Mrs. McTurk gave a pair of embroidered velvet wristbands of about 1840, and Mr. E. Hart an English knitted silk purse of the first half of the 19th century. From Mrs. Basil Lubbock were received a woman's embroidered cotton robe from Corinth, and a Zouave velvet coat, trimmed with silver-gilt lace and braid, both of the 19th century.

A number of dolls, dressed to illustrate English feminine costume, were also among the gifts. Two small dolls, dressed in the fashion of about 1840, were presented by Miss Constance M. Simson, and another, given by Miss Gwendoline Barraclough,



is dressed in the fashion of 1860-1870. From the Science Museum was transferred a doll illustrating the fashion of about 1807.

In addition to the embroideries already specified, Miss L. F. M. Preston gave a number of articles of dress and several costume accessories—an apron, partly tapestry-woven and partly embroidered in coloured wools, which was made in Italy (the Abruzzi) in the 19th century; an Italian coloured silk scarf, probably woven at Como about 1850; a woollen and silk shawl, probably French, of the second quarter of the 19th century; an embroidered satin hold-all, worked at Algiers in 1882; three lawn handkerchiefs, with borders of drawnwork and cotton embroidery, made at Algiers by Moorish girls in 1868; three Swiss embroidered cambric handkerchiefs, with cutwork and needlepoint fillings, dating from about 1850; a Chinese embroidered white silk shawl, handkerchief, and embroidered blue satin apron of the first half of the 19th century; and a Chinese fan of pierced and carved sandal-wood, dating from the 19th century. Five Chinese mandarins' hats were given by Miss C. Nias and Mrs. Baynes, together with a Japanese pocket-book of silk brocade, enclosing a bronze mirror, dating from the first half of the 19th century; two Chinese shoes of embroidered silk, with a foundation of papier mâché; a jointed Japanese doll of white composition, dressed as a little boy; and a Chinese double-purse of embroidered satin (all of 19th-century date). Mrs. T. A. Wise presented a Japanese model of Kintarō, the Wonder Child, made about two hundred years ago for the Boys' Festival (*Tango no Sekku*) on May 5th.

The collection of ecclesiastical vestments received some important additions. Mrs. Gordon Canning gave five English chasubles, with embroidered orphreys and applied devices, dating from the 15th or early 16th century. The material of



the ground of one chasuble may be as late as the 19th century, while another is made up of Chinese silk damask of 17th or 18th-century weaving. One of the orphreys represents the



Fig. 23.

Blessed Trinity and Saints, and another, scenes in the early life of the Virgin (*Fig. 23*). Two of these chasubles were exhibited at the Burlington Fine Arts Club, London, in 1905. Mr. W. B. Chamberlin also presented through the National Art-Collections Fund an embroidered silk chasuble (probably Portuguese) of the late 17th century; and part of an Italian embroidered silk altar-frontal of about 1700, with a figure of St. Antony of

Padua. Mrs. Archibald Allen gave an embroidered cambric altar-frontal, with drawnwork and embroidery insertions, dating from the early 18th century; it was acquired in Brazil. From the Hon. Mrs. Akers-Douglas were received

two Italian orphreys, woven in silk and gold thread, both dating from the second half of the 15th century.

Perhaps one of the most noteworthy acquisitions amongst the woven fabrics was a band of tapestry-weaving, in coloured wools on a cotton warp, with a pattern of floral stems, monkeys, birds and demi-figures of men. This interesting example of Peruvian weaving subsequent to the Spanish Conquest dates from the 16th or 17th century ; it was given by Sir William Lawrence, Bart. (*Fig. 24*). Professor Percy E. Newberry gave



Fig. 24.

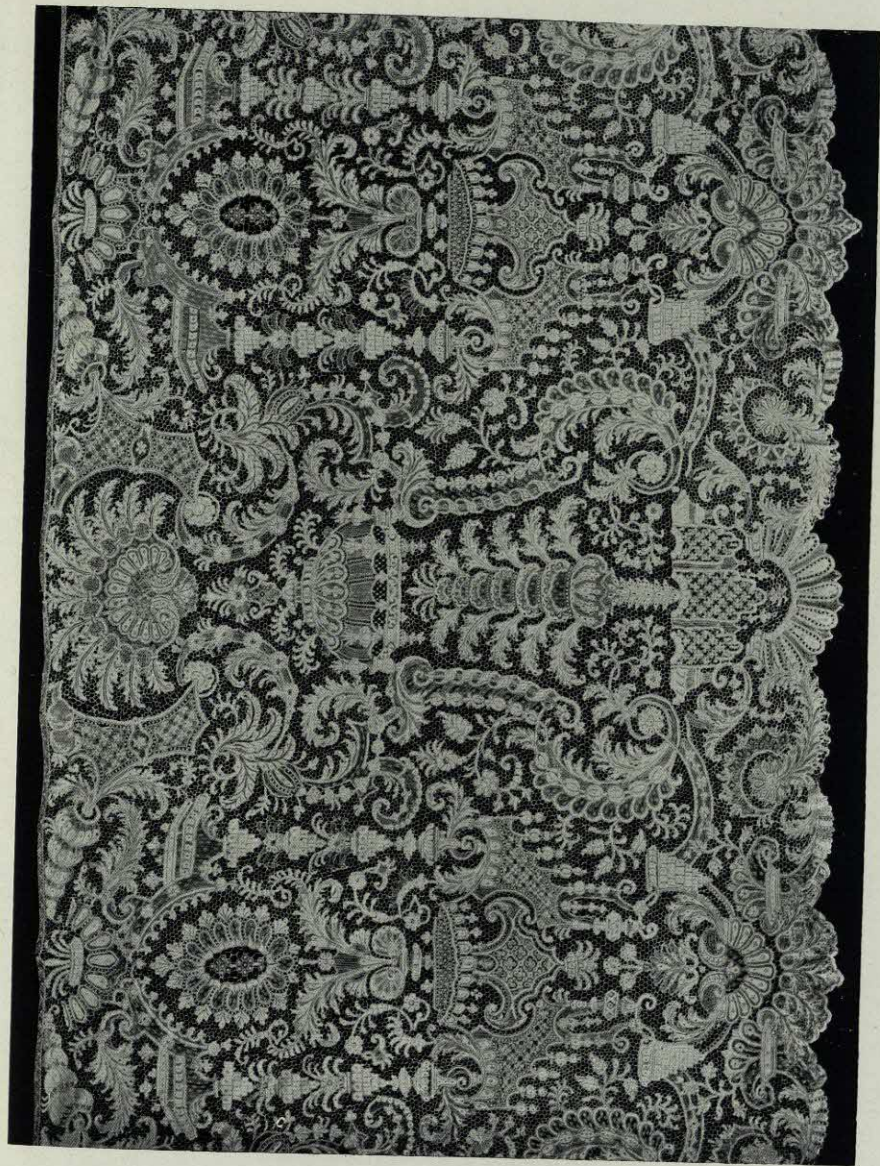
a linen panel, with a darned or brocaded pattern in coloured wools, from a burying-ground in Egypt (5th or 6th century), and a band of Russian silk tapestry-weaving, of geometrical pattern, dating from the 19th century. Two very fine silk brocades of the 18th century, woven at Spitalfields, were given by Mr. W. L. Collins ; one of them is stated to have formed part of a dress worn by Dame Martha Scawen, ancestress of the donor, at the Court of Queen Anne. Four examples of linen damask-weaving were among the gifts of the year. Miss H. J. Neale gave a German table-cloth, woven with an equestrian figure of William III, and dating from about 1700. The Rev. Lewis Gilbertson gave a table-cloth, of the same nationality, woven with scenes from the story of Isaac and Rebecca ; it dates from the first half of the 18th century. Two Flemish napkins of the first half of the 18th century



were received from Mrs. Maconechy and the Misses Thompson respectively ; one is woven with an equestrian figure of Louis XV and a representation of the Battle of Fontenoy in 1745, and the other with Philip V of Spain and his Queen, Louise. Mrs. Alec Tweedie gave a brocaded damask, which was acquired in Madrid ; it is probably Spanish weaving of the first half of the 19th century. Mr. W. B. Chamberlin, who has been referred to previously, gave, through the National Art-Collections Fund, a silk brocade (16th century) ; a velvet brocade (17th century) ; a cover, woven in blue-and-white linen, with a bobbin lace edging (17th century) ; and a silk tassel (18th century)—all of Italian origin. Miss L. F. M. Preston also presented an Italian border, woven in cotton and wool, dating from the 19th century, which she acquired in Perugia ; a Sicilian hanging, and two distaffs, and as many spindles, all belonging to the 19th century, from Taormina. Mr. Dabell gave a piece of a hammered bark blanket from Spanish Honduras, Central America, made by the Carib Indians of the Mosquitia Department. From Messrs. Rice and Christy were received a couple of English fringes of yellow silk from chairs at Wroxton Abbey, Oxfordshire, belonging to the early 18th century ; and from Messrs. Goodall & Co. a French panel, woven in horsehair and cotton, dating from the third quarter of the 19th century.

Many examples of lace, both needlepoint and bobbin, were given during the year. The greater number came from Miss L. F. M. Preston, whose gifts of embroideries and other textiles have been already mentioned. Her specimens—English (Devon), Italian, Sicilian and Flemish—range in date from the 17th to the 19th century. Miss Kathleen E. Cooper gave a fine flounce of "Point d'Argentan," dating from about 1700. This is a most welcome addition to the collection, since it has a very decorative floral design (*Plate 33*). It is a fitting complement





FLOUNCE OF NEEDLEPOINT LACE. POINT D'ARGENTAN. FRENCH;  
ABOUT 1700.

GIVEN BY MISS KATHLEEN E. COOPER.





VELVET CHASUBLE WITH EMBROIDERED ORPHREYS—"OPUS  
ANGLICANUM." ON THE BACK IS A TREE OF JESSE.  
ENGLISH; EARLY 14TH CENTURY.

DEPT. OF TEXTILES (*Gifts*).

to the similar flounce of slightly later date generously presented by her sister, Miss Venetia H. Cooper, in 1921. Mrs. Formby and Mrs. Mahin each gave a border of English (probably Bucks) bobbin lace of the first half of the 19th century. Miss M. I. Warner gave three specimens of Italian

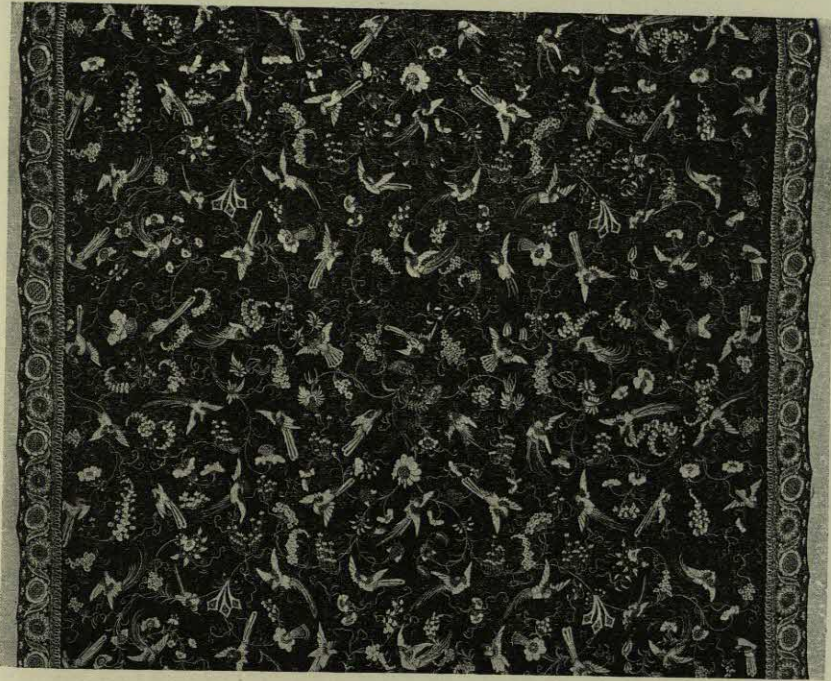


Fig. 25.

bobbin lace of the late 17th or early 18th century ; and Miss Margaret Pollen, three borders and an insertion of white silk bobbin lace, made in Madagascar, probably in Mission Schools, in the late 19th century. From Mrs. Adams was received a shawl of machine lace, made on the Pusher machine, probably at Nottingham ; it was worn by her mother-in-law in 1869.



## (2) BEQUESTS.

THE only bequest in this year was that of Miss M. B. Hudson. It comprises an Italian frontlet for an altar, of laces or darned netting, representing the Sacrifice of Isaac (17th century); an Italian linen altar-frontal, decorated with drawnwork (17th century); a Chinese embroidered black silk shawl (19th century); a Chinese (Canton) hanging of embroidered dark blue silk gauze (18th or 19th century) (*Fig. 25*); a Chinese white silk panel, painted in body-colour (18th or early 19th century); two embroidered linen valances of the 17th century, trimmed with bobbin lace, of the 17th century (one is Italian and the other South Italian or Spanish); a muslin border, with drawnwork and white embroidery, probably Danish work dating from the first half of the 18th century; a French purse, of silk and bead netting, dating from the first half of the 19th century; and specimens of needlepoint and bobbin lace, ranging in date from the 17th to the first half of the 19th century, including, in particular, a fine berthe of "Point de France," a berthe and deep flounce of Brussels bobbin lace and a collar of "Point plat de Venise."

## (3) PURCHASES.

THE most important purchase made during the year was a velvet chasuble, with embroidered orphreys. The latter afford an excellent example of "opus Anglicanum" of the early 14th century, and they represent a Tree of Jesse, the Crucifixion, and scenes from the life of the Blessed Virgin; the velvet is of later date (*Plate 34*). This vestment formerly belonged to Monsieur G. Saville Seligman, who lent it to the Franco-British Exhibition of 1921.<sup>1</sup>

Over a dozen costumes and costume accessories, relics of the Stuart period, were purchased from their owner, Major Arthur

<sup>1</sup> No. 135 in Catalogue, illustrated on Plate XIV. See also *Needle and Thread*, Part III, pp. 77-82; "The Tree of Jesse in Mediæval Embroidery," by Mrs. Archibald Christie.

Boyse ; most of them had been shown since 1914 in the Loan Court of the Museum, and some were exhibited at the New Gallery, London, in 1889.<sup>1</sup> They comprise a pair of striped velvet breeches and another of silk, belonging to the period of Charles I ; a coat of watered brown silk, dating from the period of Charles II (*Fig. 26*) ; a waistcoat and two portions of an undercoat, of silk brocade ; a cuff of Flemish tape lace with needlepoint filling ; an embroidered star from a mantle of the Order of the Garter ; two pairs of silk brocade shoes of the period of Charles I ; two embroidered



Fig. 26.

purses ; a tobacco box of tooled morocco, and a hunting horn with engraved silver mounts. There were also two portions of a hanging of silk brocade, French or English weaving of the 17th

<sup>1</sup> *Catalogue of Exhibition of the Royal House of Stuart.*



century; and portions of an English embroidery on linen, dating from the early 17th century. It is recorded that these relics were given by Elizabeth, Queen of Bohemia, daughter of King James I to the agent of the Earl of Leicester, and they were preserved near Penshurst, Kent, for many years.

Besides the chasuble already mentioned, the Museum purchased two others, one of silk brocade and the other of brocaded silk damask, with velvet orphreys; both are of Italian weaving, the former belonging to the early 18th century and the latter to about 1750.

Another purchase of special interest was a small panel of Swedish tapestry of the 17th or 18th century, apparently representing Christ with SS. Martha and Mary at Bethany. Nearly fifty textiles from Egypt, ranging in date from the 4th century to the Muhammadan period, were among the purchases of the year. They were largely taken from rubbish-heaps at Oxyrhynchus.

Other purchases were: Six examples of Persian weaving (brocades and velvets) of the 18th century; a Mexican embroidered cotton *poncho* of the 19th century; an album of plain and patterned fabrics (brocades, velvets, cotton prints, etc., acquired at Bologna), ranging in date from about 1750 to 1850; an embroidered linen pillow-case from the Southern Sporades (Syme), dating from the 18th or 19th century; a brocaded silk velvet, of 18th-century date, probably woven in Europe for the Persian market; a Russian silk brocade of the 18th century; a silk velvet of the first half of the 19th century, probably woven at Lyons for the Oriental market; a French silk velvet of about 1750; a Chinese woven silk fabric, probably of the 18th century, with human figures and buildings; a silk velvet, probably Chinese, of uncertain date; a linen panel from the Balkan States (probably Albania), with silk and wool embroidery (19th century); a Hungarian cap of

embroidered woollen crêpe (18th or early 19th century); a Hungarian or Slovak tapestry-woven bag, in silk and silver thread (19th century); an Italian velvet brocade (17th or 18th century); an Italian silk velvet (18th century); a Turkish velvet brocade (18th century); an English linen cap and collar, both trimmed with bobbin lace, dating from the first half of the 17th century; an English embroidered linen panel (early 18th century); a Spanish model of a sleigh, covered with velvet and embroidered silk, dating from the end of the 18th century; and a Japanese Buddhist vestment (*kwara*), worn by a priest of the Jōdo ("Pure Land") sect.

Among the carpets purchased were sixteen from Central Asia, including two Purdah rugs for closing the openings of tents, and several camel, wall, and saddle-bags. These materially strengthen the collection in examples of Turcoman carpet knotting. An 18th-century Persian fragment and a Rumanian tapestry-woven rug were also purchased.



## VIII.—DEPARTMENT OF WOODWORK.

### (1) GIFTS.

THE English furniture and woodwork of the earlier periods has been strengthened by means of a number of interesting gifts. The most important addition to the collection of Gothic Woodwork is a finely carved eagle lectern of chestnut wood, dating from about 1480, on an early 17th-century oak stand. This rare example of mediæval church furniture, which is said to have come from a church in Dorset, was given to the Museum by Messrs. J. Wippell & Co., Ltd. Mrs. Graham Rees-Mogg gave a 15th-century oak chest (*Plate 35*) and two oak chest fronts, all of Suffolk origin. The chest is finely carved with geometrical ornament and arcading, and still retains traces of its original red colouring; the two fronts are of less elaborate design, and date from the early 16th century. Another chest, also of the early Tudor period, from Warwickshire, carved in front with arches and with roses in spandrels, was given by Mr. Sigismund Goetze (*Plate 35*). English domestic furniture of the period is seldom met with, and examples such as these form very welcome additions to the Departmental collections. Gifts have been made of various fragments of mediæval church woodwork, mainly from screens, both of East Anglian and West Country workmanship, which have been rescued from the 19th-century church "restorations." Many of these fragments still retain traces of their original colouring, and furnish useful evidence as to the use of colour on woodwork in mediæval times. The donors of these interesting specimens were Rev. F. Meyrick Jones, Mr. F. C. Eeles, and Mr. Frank Jennings, the last of whom also gave three panels, probably from the frieze of a room, carved with figures in the costume



of the time of Henry VIII. Other 16th-century work included a carved oak bed-post from Mr. F. C. Harper, and a fragment of plasterwork from Shire Hall, Wilmington, Kent, painted in black with floral and conventional designs, given by Mr. Edward Yates.

A valuable addition was made to the English furniture, mainly of the Jacobean period, by the gift from Mr. E. Peter Jones of four joint (i.e., joined) stools. The finest dates from the late 16th or early 17th century, has carved and fluted legs of a rare character, and is in an admirable state of preservation; another, which was acquired at Norwich, has bobbin turned legs; a third, with simple baluster legs, is made of pear, a wood which was seldom employed for stools; the fourth, an unusually small example, was evidently intended for the use of a child, for which purpose these stools appear to have been seldom employed. Another type of stool, square instead of oblong and of low proportions, with baluster legs and slightly carved framework, was given by Mr. F. E. Williams. Smaller objects of the period included an oak panel from a bedstead carved with the following inscription, "YOUNG . FILLUP . PUTTICK . HIS . BED . STED . ANO . DOMINI . 1659 .," given by Mrs. Graham Rees-Mogg; a bowl of *lignum vitæ* from Mrs. Bensted; a wooden ladle for a punch bowl, given by Mrs. Catt, in memory of her husband Mr. Herbert Catt; and a carved panel from a piece of furniture, of cedar, a rare wood in Jacobean times, which was given by Mr. Alfred Hardcastle.

An important gift of English furniture, dating from the time of Charles II to the latter part of the 18th century, was made by Mr. Douglas Eyre, in memory of his father and mother, Henry Richard and Isabella Catherine Eyre, late of Shaw House, near Newbury, Berkshire. Included in this gift is a settee with high back (*Plate 36*), three chairs and a stool of



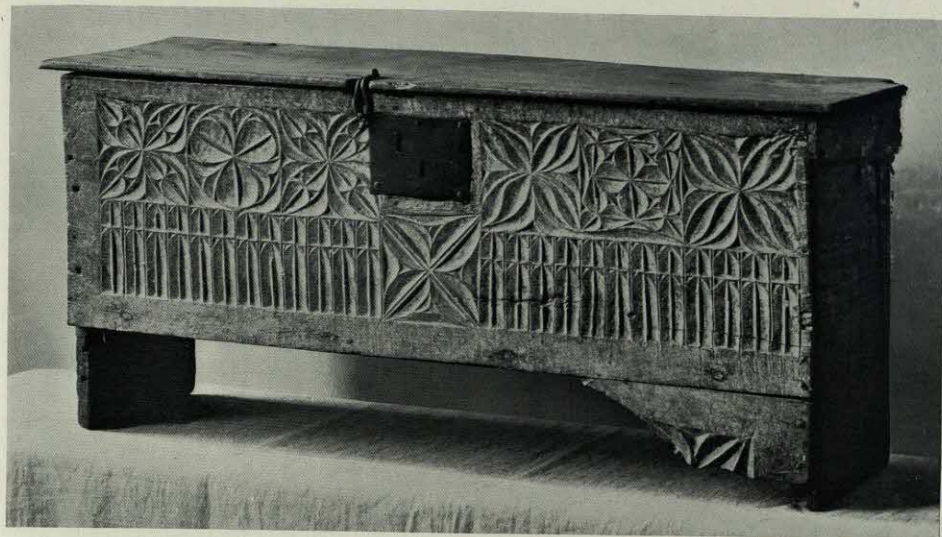
the time of William and Mary, of walnut, with carving of the period. Worthy of special notice, also, is a winged arm-chair of about the year 1700 (*Plate 37*), of walnut upholstered and covered with embroidery on canvas in coloured wools (*gros point* and *petit point*) with scenes copied from engravings in Ogilby's *Virgil*, dated 1658; on the back is represented a banquet with Dido and Æneas seated beneath a canopy; the cushion is embroidered with Æneas bearing Anchises from burning Troy. Included in this gift is a set of six mahogany chairs of the mid-eighteenth century, with pierced splats carved with the crest of Eyre and curved legs with claw-and-ball feet. This is one of the most interesting gifts of English furniture which the Museum has received during its history, and has proved of great importance in helping to fill gaps in this section of the Department.

Mr. Guy Dawber presented a small English table with folding top which, when open, rests on "gate-leg" supports (*Plate 38*). The table belongs to the latter part of the 17th century, and on account of its excellent design will be a useful model for students.

An English satinwood writing table of the late 18th century was given by Mr. Archer Bowler. This is a small rectangular table, fitted with receptacles for writing, and closed by hinged doors (*Plate 39*)—an elegant and attractive piece of furniture of a type not represented in the Museum.

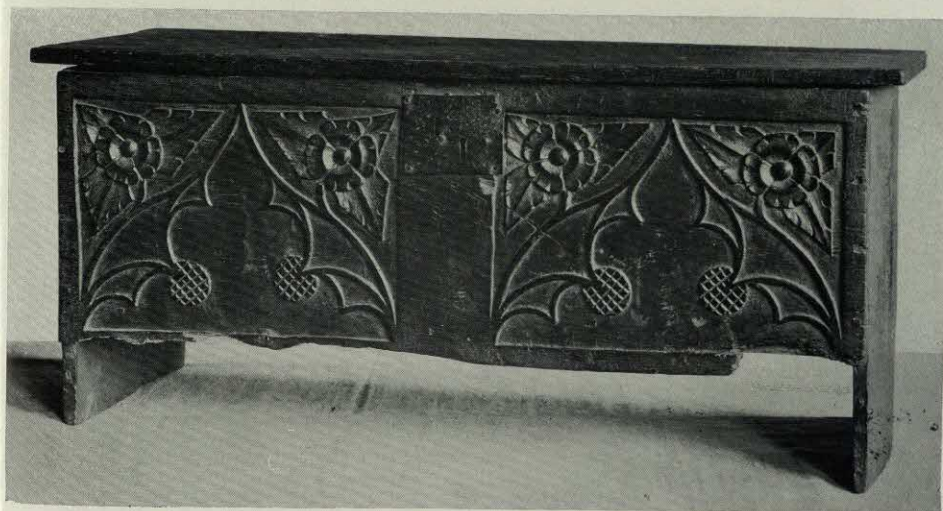
Another interesting addition to the English furniture of the 18th century was that of an arm-chair given by Mr. Edward Dent. This is a mahogany chair of about the date 1770, with back of wavy outline enclosing rails forming pointed arches (*Plate 40*)—an admirable example of a period which aimed essentially at elegance and utility in the design of furniture.





CHEST, CARVED OAK, WITH REMAINS OF ORIGINAL COLOUR. ENGLISH;  
15TH CENTURY

GIVEN BY MRS. GRAHAM REES-MOGG.



CHEST. ENGLISH; ABOUT 1500

GIVEN BY SIGISMUND GOETZE, ESQ.





DOUBLE-BACK SETTEE. ENGLISH ; LATE 17TH CENTURY.  
GIVEN BY DOUGLAS EYRE, ESQ.



WINGED ARM-CHAIR; COVERED WITH EMBROIDERY ON CANVAS.  
ENGLISH; ABOUT 1700.

GIVEN BY DOUGLAS EYRE, ESQ.





FOLDING TABLE OF OAK. ENGLISH; LATE 17TH CENTURY.  
GIVEN BY E. GUY DAWBER, ESQ.

## DEPT. OF WOODWORK (*Gifts*).

Other gifts to this Department include : two Spanish panels, painted with shields of arms, by Mr. A. G. B. Russell (*Lancaster Herald*) ; a dressing chest of leather from Mrs. Tyser ; a carved panel exhibited at the International Exhibition, 1872, by Mr. James Osmond ; four panels painted by James McNeil Whistler, from Mr. Leonard Raven-Hill ; a Japanese musical instrument (Koto) from the late Mr. Julius Spier (through the National Art-Collections Fund) ; a writing-cabinet of leather, decorated with gilt tooling, from Major K. Vaughan Morgan ; a rocking-chair of the time of Louis XV, from Mr. Charles Wase ; two papier mâché trays of the mid-nineteenth century, from Mrs. Blackett ; an English hall-chair, and a Venetian chair, from Mr. Thomas Sutton ; a portion of an English oak frieze of the early 16th century, from Mr. William Bailly ; a moulding plane, dated 1756, from Colonel Walter C. Horsley ; a poppy-head and four fragments of screenwork from Mr. F. C. Eeles ; a fragment of cresting from Mr. Sydney Vacher ; a German leather box of the 16th century from Miss L. M. Preston ; two Hispano-Moresque panels and a nutmeg-grater from Dr. W. L. Hildburgh ; and a model of a bookcase in ivory from Lady Cory.

## JAPANESE AND CHINESE LACQUER, ETC.

In order to enable the Museum further to strengthen its collections of Japanese lacquer, and as a memorial to the late Mr. Michael Tomkinson, J.P., of Kidderminster, a fund amounting to £234 was subscribed by several of his personal friends, viz. :—

Mrs. Child, the Right Hon. Stanley Baldwin, M.P.,  
Colonel C. F. Milward, Messrs. Dyson Perrins, H. M.  
Cooke, Samuel Cooke, C. B. Ovenstone, G. Marchetti,  
W. L. Southwell, E. J. Bigwood, J. A. Morton,



J. P. Humphries, V. L. Tapling, John Smith, the late Peter Adam, the late G. W. Grosvenor, D.L., J.P., and H. T. Milward.

This was expended in the purchase of thirty-four objects from the Tomkinson Collection.

In making the selection, special attention was given to the question of technique ; and the collection illustrates various developments of the art of the lacquerer which were formerly by no means adequately represented in the Museum collections. Special attention may be drawn, in this connection, to the 17th-century box for documents, with bean-plant in lacquer, shell and pewter on plaited and lacquered bamboo ; and the writing-set and box for documents of the same period by Ritsūō, decorated with pottery, etc., on a similar basis. An unusually interesting example of engraved lacquer (*chinkinbōri*) is also noteworthy, as well as a fine writing-set in gold lacquer of the 17th century, in form of a musical instrument (*koto*). The collection also includes examples of lacquer in imitation of leather, pottery and metalwork, and of lacquer on cherry-bark and natural wood ; as well as a series in the better-known processes, chosen both for excellence of design and for skill of craftsmanship. The value of this class of work for the practical purposes of design is now being realised, and the number of students working in the gallery recently shows a considerable increase.

The Museum owes to the generosity of Mr. R. A. Pfungst a gift which has placed its collections in an exceptionally strong position so far as regards the class of object concerned. This consists of two hundred and eighty-six Inro (medicine cases) (*Fig. 27*), many with Netsuke and Ojime attached, chiefly of lacquer, but with a few specimens in porcelain, metal and other material. These small but characteristic examples of Japanese craftsmanship cover the whole range of



the technique of lacquer from the 17th to the middle of the 19th centuries. The collection throughout is of remarkably high quality, but its greatest treasure is the complete series of Inrō by Zeshin—the last of the great lacquer artists—illustrating each of the twelve months and made to a special order in 1865.

Another gift of outstanding importance is due to Mr. George Swift, J.P., who purchased and presented to the Museum what is probably the most remarkable piece of Chinese lacquer yet seen in Europe.

This is the throne of the Emperor Ch'ien Lung. The inner side of the back is decorated with a shaped compartment on which is represented an elephant bearing a vase of jewels (*Plate 41*)—a rebus interpreted as meaning "peace reigns in the North"—emblematic of Good Luck, and with attendants, both mounted and on foot, one with a banner and the others also bearing emblems; in a rocky landscape on diapered ground. This compartment is placed within heavy scrolls in high relief, decorated with flowers and foliage; and the remainder of the space is filled with five-toed Imperial dragons with Sacred Jewels, bats and conventional cloud pattern. Each of the wings also contains a similar compartment, on which are represented attendants with emblems, banner, etc., in landscapes within heavy

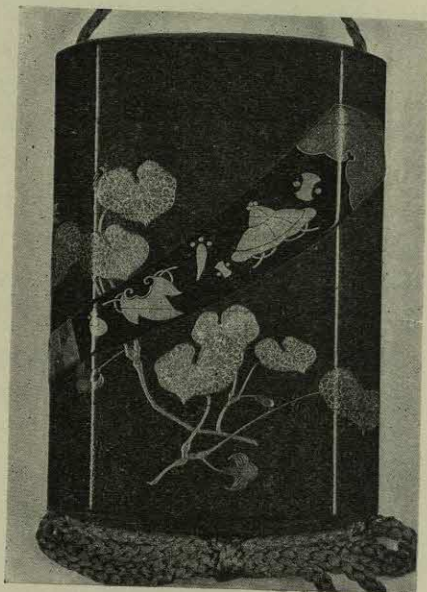


Fig. 27.



scrolls, decorated with bats and cloud pattern, and surmounted with a dragon. The back is decorated with scrolls, and in the centre is another rebus, the five bats (*Fu*) suggesting the Five Blessings (*Wu fu*), Longevity, Riches, Peace, Love of Virtue, and a Happy End. In the centre is a pair of fish, representing Conjugal Felicity and Fertility, placed beneath the Musical Stone, one of the Eight Precious Objects. The seat is supported on four heavily incurved legs, in form suggesting the trunk of an elephant, and the surface carved with dragons and the Sacred Jewel. The whole is supported on a double frame with flowers, foliage and fret pattern. The lacquer is deeply carved, mainly red, and cut through to inner layers of light and dark olive green, brown and yellow. The seat is of fine red flat lacquer, with peony scrolls, peaches, bats and swastika in olive green and flat gold, within a border of black fret pattern, and is provided with a cushion of fine contemporary brocade.

Lady Macdonald presented to the Museum a remarkable set of Chinese Altar Furniture of carved red lacquer, consisting of an Incense Burner, with fine carved jade finial, a pair of candlesticks and a pair of vases with metal linings. These date from the 17th century and are exceptionally good examples of the work of that period, both in colour and execution. Altar furniture of this kind occurs frequently in bronze and enamels, but no other example in carved red lacquer has yet been noted, and from every point of view this handsome gift is a most valuable addition to the collections. It was presented as a memorial to the late Rt. Hon. Sir Claude M. Macdonald, P.C., G.C.M.G., G.C.V.O., K.C.B.

Lieut.-Colonel A. B. Cottell, C.B.E., presented two rare netsukes in carved horn. The late Mr. Peter Adam gave an interesting travelling incense ceremony set in Japanese





WRITING TABLE OF SATINWOOD. ENGLISH; LATE 18TH CENTURY.  
GIVEN BY H. A. BOWLER, ESQ





ARM-CHAIR OF CARVED MAHOGANY. ENGLISH; LATE 18TH CENTURY.  
GIVEN BY EDWARD DENT, ESQ.



THRONE OF THE EMPEROR CHI'EN LUNG. CHINESE LACQUER;  
MIDDLE 18TH CENTURY.

GIVEN BY GEORGE SWIFT, ESQ., J.P.





DOCUMENT BOX. JAPANESE LACQUER; LATE 14TH CENTURY.

DEPT. OF WOODWORK (*Gifts*).

lacquer of the 18th century; and Mr. E. Houghton, a set of three sliding panels from a Japanese temple, painted with pictorial decoration of the 17th century, on wood.

(2) BEQUESTS.

A MALTESE hanging-clock, of carved, painted and gilt wood, was bequeathed by the late Rev. L. Goodenough, through the National Art-Collections Fund.

(3) PURCHASES.

THE principal addition made by purchase to the early English woodwork consisted of three carved oak posts or uprights which belonged originally to the altar screen of Chichester Cathedral. The carving is of late Gothic character and dates from about 1530. The screen, of which these posts formed a part, was erected by Bishop Sherburne, who died in 1536, and whose tomb is in the Cathedral. It was taken down in the middle of the 19th century. The portions of it which were stored in the Cathedral were re-erected about twenty years ago; but they now show no traces of the original gold and colour which is fortunately still visible on the three posts in the Museum. An English arm-chair, with inlaid decoration of unusual character, was acquired by purchase. This chair, which dates from about the year 1600, shows the remains of inlay of architectural design on the back, and leaves and flowers upon the arms. The inlaid work is somewhat damaged, but the absence of portions of it is of interest as illustrating the method of inlay-working at this period.

Among objects of later date, the most important purchase was that of an English bedstead of about the year 1800, with posts carved and painted in imitation of bamboo and Chinese curtains of embroidered silk.



DEPT. OF WOODWORK (*Purchases*).

The Museum acquired by purchase a document box of Japanese lacquer, dating from the end of the 14th century, which is a very remarkable specimen of an early period not otherwise represented in the collections and of which very few examples are known to exist outside Japan (*Plate 42*). It is decorated with flowers and butterflies in flat gold lacquer with rich nashiji, and mounted with rings of bronze in chrysanthemum-shaped settings of hard stone inlaid with coral, crystal, shell and gold.

A fine circular dish of Chinese carved red lacquer of the 17th century with metal rim was also purchased, as well as a representative series of Japanese masks dating from the earliest period to the middle of the 19th century.



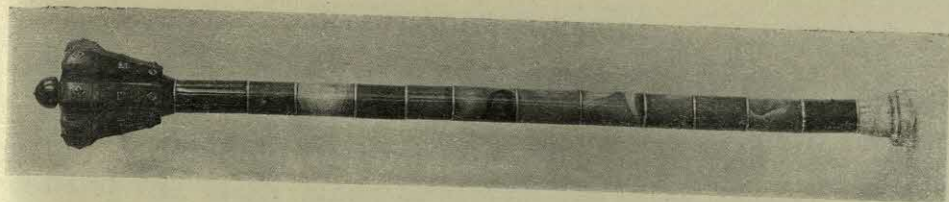


Fig. 28.

## IX.—INDIAN SECTION.

THE acquisitions received in the Indian Section during the year amount to a total of two hundred and forty-four. An addition to the jewellery section of exceptional interest was the bequest made by the Rt. Hon. Julia Mary Lady Carew of a large spinel-ruby pendant, formerly in the possession of the Mogul Emperors of Delhi. This stone, noteworthy alike for its rare quality and for its historical associations, is described on page 90, and is also illustrated at *Fig. 29*. Among the Tibetan purchases, an acquisition of striking appearance and possessing spirituality was the jewelled and gilt copper statue of the Dhyāni-Bodhisattva of Compassion, Āvalōkita. This 17th-century Lāmaist figure has now been placed with other important sculptures in the Entrance of the Indian Section. It is described on page 91, and is also illustrated at *Plate 43*.

### (1) GIFTS.

THREE considerable collections of Indian arms and armour, received this year, went far to complete the already extensive and widely representative series of weapons and protective coverings now displayed in Room VII. In the order of their acquisition, the three gifts comprised: (1) cross-bows, swords and spears in use among the wild hill-tribes of Burma and the Nāgas of Assam, given by Lady Chelmsford; (2) a variety of Malayan swords, sword-kris, execution-kris and ordinary kris made in the Indonesian Islands (principally Java, Sumatra and Borneo) in the 19th century,



## INDIAN SECTION (*Gifts*).

given by Mrs. M. Campbell; and (3) an extensive collection of arms from Afghanistan, Kashmir, North and South Indian States, Tibet and Sumatra, given by Mrs. Biddulph.

The subsection of Woodwork received from Mrs. Alston two finely executed pieces of interior house-decoration, both made by expert carvers of Ahmadabad working in Bombay City about the year 1900. One of these works, a large mantelpiece, of European form, with a high, shelved back-piece, is executed in teak, the carved designs in low-relief being for the most part adapted from the fine 16th-century Muhammadan stone-carving on the Mosques of Sidi Sayyad and of Shaikh Hasan Muhammad Chisti at Ahmadabad. In the overmantel are inserted three panels of copper, repoussé with figures of Indian gods, made in the School of Arts and Crafts, Jaipur, Rajputana, about the same date (1900). The second object, a recess-arcade, also of teak, carved about the same period and by the same Ahmadabad craftsmen, consists of two cusped arches with spandrils and top panels of pierced foliate scrolling ornament; the springing-point of the two arches is supported by a fluted column. Although made to meet the requirements of the West, the decorative details of these two pieces are typically Indian in design and craftsmanship. The class of small carvings was strengthened by the gift made by Mr. G. A. Clarkson of a set of lacquered and gilt ivory chess-pieces, carved at Jodhpur, about the year 1800. Each side is composed of a Rajput "army," one red and the other white, the officers being mounted on elephants, horses and camels, preceded by infantry (the pawns). This set, of interest as showing the military equipment in vogue in Rajputana at the beginning of the 19th century, was brought from India by the grandfather of the Donor, an official of the East India Company, about 1805.



## INDIAN SECTION (*Gifts*).

Mr. R. Grant Brown presented to the collection of costumes the complete outfit, with head-dress and ornamental accessories, worn at the present day by a woman of the Kaw (Akhas) hill-tribe, inhabiting the Kengtung District in the Southern Shan States of Burma. The dress and the embellishments are all of local manufacture; natural products, such as palm-leaf, vegetable seeds, and cowrie shells, having been pressed into the service of the native passion for self-decoration. The particular costume, and more especially the quaint, picturesque, Tudor-like bonnet, so pleased the donor, that it was purchased forthwith. Among the accessories of costume must be included the "Golden Necklace," or "Tsulway," a high Burmese Order of the now extinct Kingdom of Burma, given by Mrs. G. H. F. Sladen. The Order was conferred upon the late Colonel Sir Edward Sladen by King Mindon (1853-1878). It consists of twelve chains of plaited gold wire, attached to four cast and chased gold plaques, two of which bear emblematic figures of the "Sun-Peacock" and the "Moon-Hare," symbolising respectively the King of Burma and his principal Queen.

To the subsection of architectural fresco-decoration, Mr. C. H. Golding-Bird gave a full-size copy, in tempera-colours on cotton fabric, of the fresco-paintings round the upper walls of one of the Buddhist Temples at Kandy, Ceylon. The copy, a modern Sinhalese work, had been previously exhibited in the Ceylon Section of the Paris Exhibition of 1900. Extending over 80 feet in length, this work, executed in vivid colours, illustrates all the principal incidents given in the well-known Vessantara Jātaka, the "Birth Story" in which the Bodhisattva (who in his next life was known as Gautama the Buddha) exhibited the "Perfection of Charity." In it, as Sivi Prince Vessantara, he gave away all that he



valued most for the benefit of others, even at last depriving himself of wife and children. In simple and conventional style, the fresco sets forth the most telling incidents in the Story—a legend known and cherished wherever the Gospel of Buddhism has penetrated.

(2) BEQUESTS.

THE Rt. Hon. Julia Mary Lady Carew, who died on September

28, 1922, generously bequeathed her famous balas (spinel) ruby pendant to the Indian Museum, where it had been previously on loan since the end of 1918. This rose-coloured stone, uncut, of irregular pear-shape, polished super-

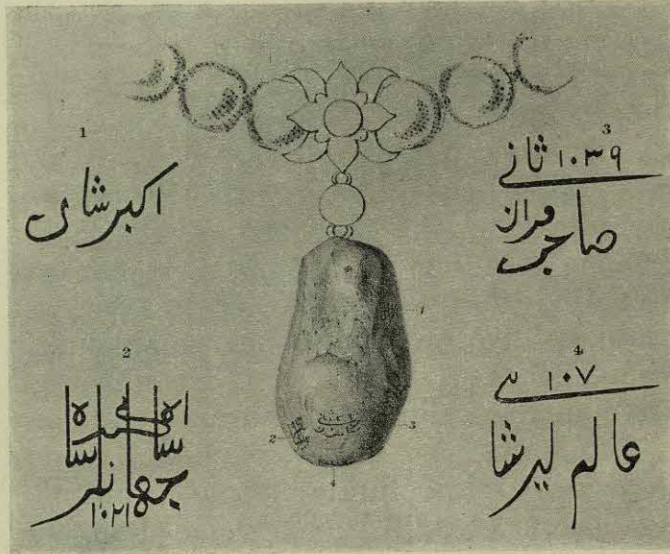


Fig. 29.

ficially and drilled for suspension, weighs  $133\frac{1}{2}$  carats, and is probably one of the largest spinel gems in existence. It formerly was included in the Imperial Mogul Treasure-House at Delhi, and, in confirmation thereof, bears on its lower facets the names of the four great Mogul Emperors, from Akbar to Aurungzib, engraved in ornate Persian characters. The ruby was purchased in Teheran, Persia, about 1870, by the donor's grand-uncle, Mr. Charles



Alison, C.B., then H.B.M. Ambassador to Persia, and doubtless formed part of the loot carried away by the Persian King, Nadir Shah, after the sack of Delhi in 1738 (see *Fig. 29*).

### (3) PURCHASES.

ALTHOUGH the acquisitions of this order were not very numerous, nearly all are of the greatest interest, whether regarded as examples of high technical and artistic accomplishment or from the historical standpoint. Perhaps the most notable addition under the first head was the beautifully imagined and executed figure of the Dhyāni-Bodhisattva Āvalōkita (*Plate 43*), the great Patron of the Lāmaist Faith, wherein he is regarded: (1) as the Creator of the present World, whose mission it is to save all living beings; (2) as reincarnated in each of the Dalai Lāmas of Lhāsa. The image is of gilt copper, cast by the *cire-perdue* process, and is ornamented with rubies, emeralds, lapis-lazuli, crystal and turquoise added with admirable restraint. The right hand invites approach, and the fingers of the left hand are formed to grasp the stem of a lotus-plant (now missing). A full-blown flower once rested against the left shoulder. Rising from the conical plaited head-dress is the seated figure of the Bodhisattva's "spiritual father," Amitābha, of whom, in Lāmaism, he is the Manifestation in the World of the Gods, just as Gautama the Buddha was the temporal and gross Manifestation in the World of Men. This masterpiece was made by a Nepalese (Newari) metalworker, probably living as a monk in one of the Lāmaist Monasteries at Gyantsé, South Tibet, and may date as far back as the 16th century. It was discovered under a heap of straw in the crypt of a Gyantsé monastery, obviously hidden by the monks during the advance of the British Mission to Lhāsa



in 1904. Found beside it, and included in this purchase, was a very much smaller figure of the Guru Padma'byuṅ.gnas, who, as the practical founder of Tibetan Lāmaism (742 A.D.), is looked upon as a later incarnation of the Indian Gautama (*Shakya-t'ub.pa*), the Buddha for the special conversion of Tibet. The figure, another fine piece of modelling, *cire-perdue* cast in copper, gilt, and partly tinted, represents the Great Exponent of the Tantra-Mahāyāna seated in Buddha fashion, holding the human-skull bowl (*t'ob.k'rag*), the sceptre of spiritual-power (*rDo.rJe*), and the magic sceptre or staff (*k'atvanga*), surmounted by a trident, resting against his left shoulder. A notable feature is the characteristic shape of the cap worn by this Teacher, which, derived from the conventional red lotus, has reference both to his name and to the manner of his birth. This fine example of monastic work dates probably from the 17th century. An opportunity to strengthen the somewhat weak collection of carvings in crystal, resulted in the acquisition of three pieces showing the characteristic technique and ornament of the 17th-century Mogul School of Delhi, and a further purchase of seven carvings illustrating the peculiar style pursued by the Newarī lapidaries of Khatmandu, in Nepal, between the 17th and the 19th centuries. In the former class, the objects, contrived purely for secular use, included: a lidded vase with fluted body, drilled and inset with rubies and emeralds; a beautiful *huka*-mouthpiece, jewelled with bands of emeralds set in gold; and an unjewelled *Abkhora*, or drinking-vessel, charming alike for its simplicity of design and the perfection of its form. In the latter (Nepalese) class, the accessions consisted of pieces made exclusively for religious use, either in the Hindu Temples of Nepal or in the Buddhist Temples of that country and Tibet. For Buddhist use: a richly jewelled oval tray and octagonal box, of 18th century make; an exceedingly rare figure of the Saint



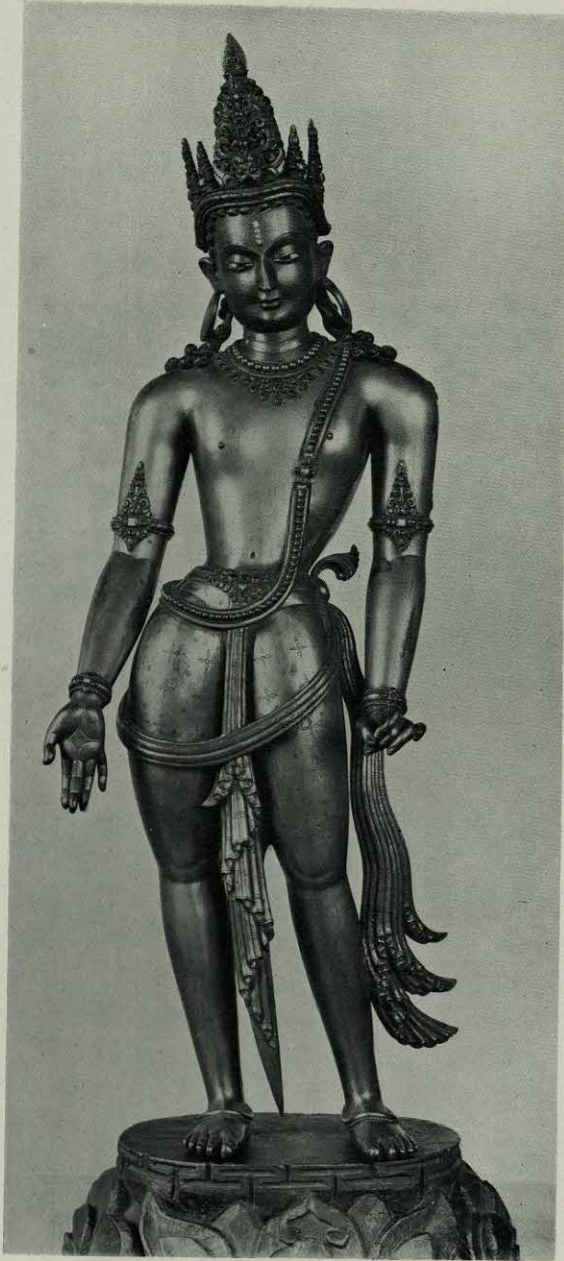
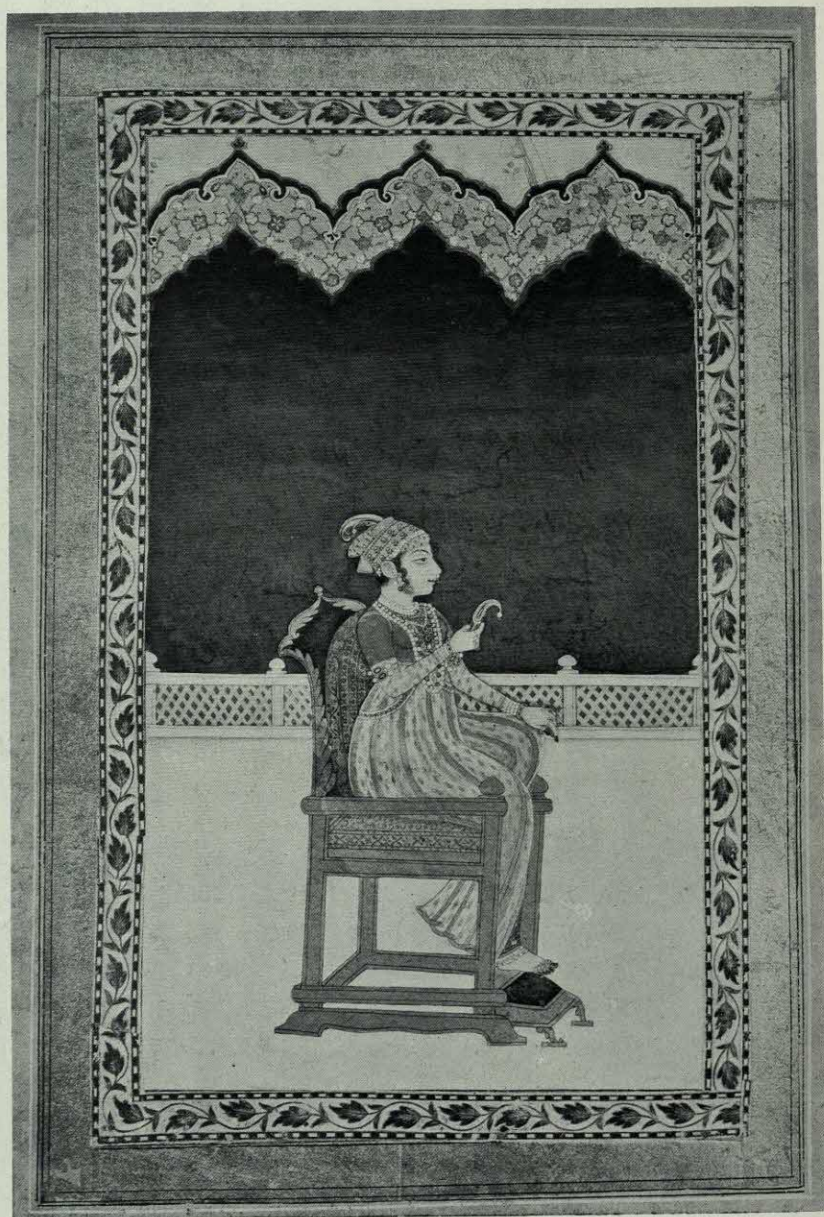


IMAGE OF THE BODHISATTVA AVALOKITA; GILT  
COPPER, JEWELLED. TIBETAN (NEWARI);  
PROBABLY 16TH CENTURY.



INDIAN PAINTING : PORTRAIT OF A RAJPUT PRINCESS.  
RAJPUT (JAIPUR SCHOOL) ; 18TH CENTURY.



Tson.k'a.pa, the "Luther of Lāmaism," standing with his *patra*, or monk's bowl, in his left hand, clad in the robes of an abbot and wearing the tall cap of the Gelug-pa ("Virtuous") sect, founded by him about the year 1407 (*Fig. 30*). Also a seated figure of Amitābha Buddha. For the Nepalese devotees of Shiva: two images; one of the goddess Durga, as the Mahishāsura marddāni, and the other of her elephant-headed son Ganesha, four-armed, seated in meditation.

An important addition to the small collection of historical Royal Insignia, was a ceremonial mace which had been formerly the property of the last King of Oudh, Wajid 'Ali Shah (1847: deposed 1856). The flanged head of the mace is of brownish jade set with rubies and emeralds in the Mogul fashion; its straight shaft, formed by thirteen short cylinders of agate, bloodstone, cornelian and Cambay stones, has an inner rod of steel. This mace was made at Lucknow, the seat of the Court of Oudh, late in the 17th or early in the 18th century. (Further relics of the deposed King, acquired by the Indian Section in 1910, namely, three enamelled silver perfume-boxes



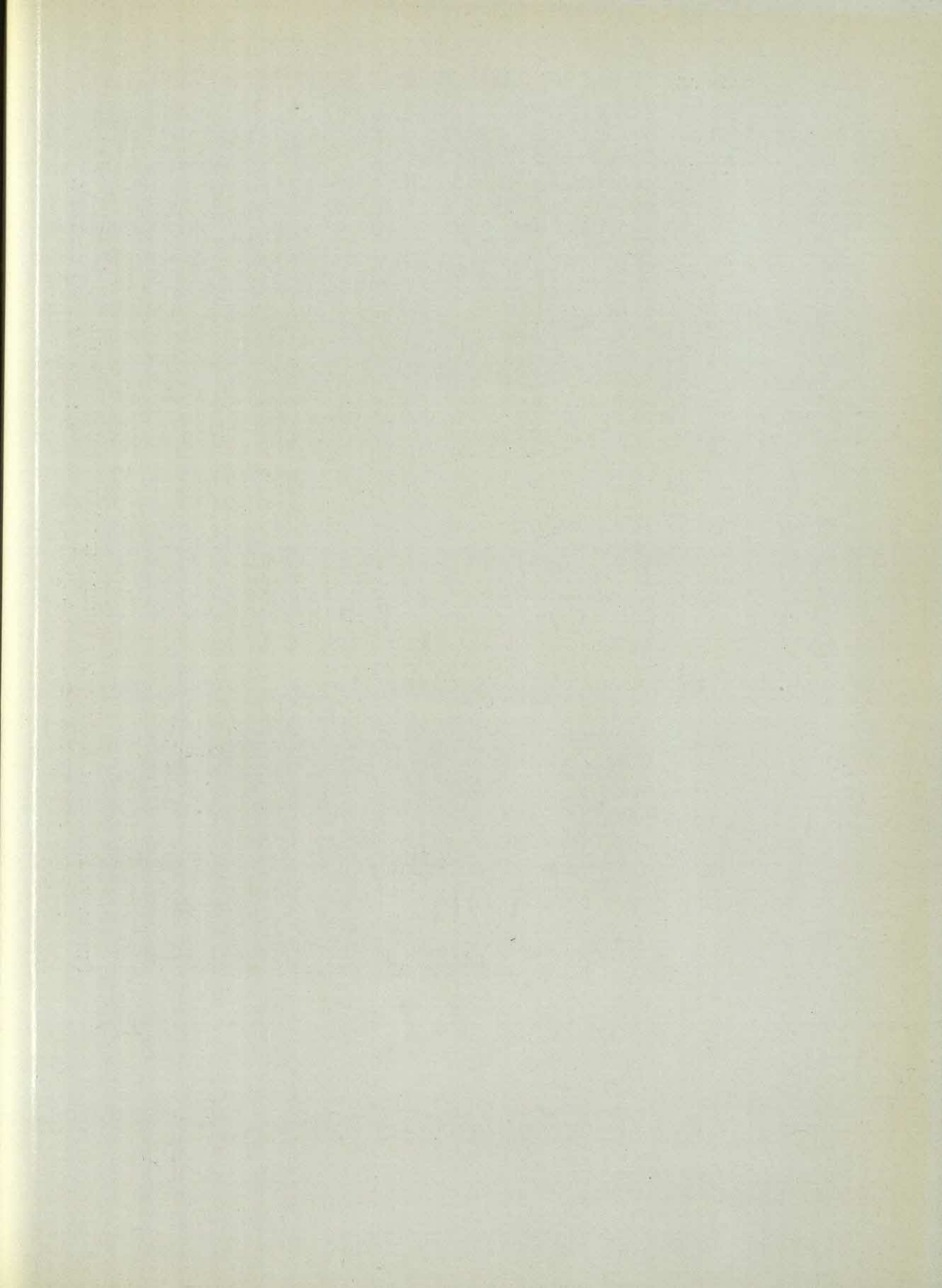
Fig. 30.

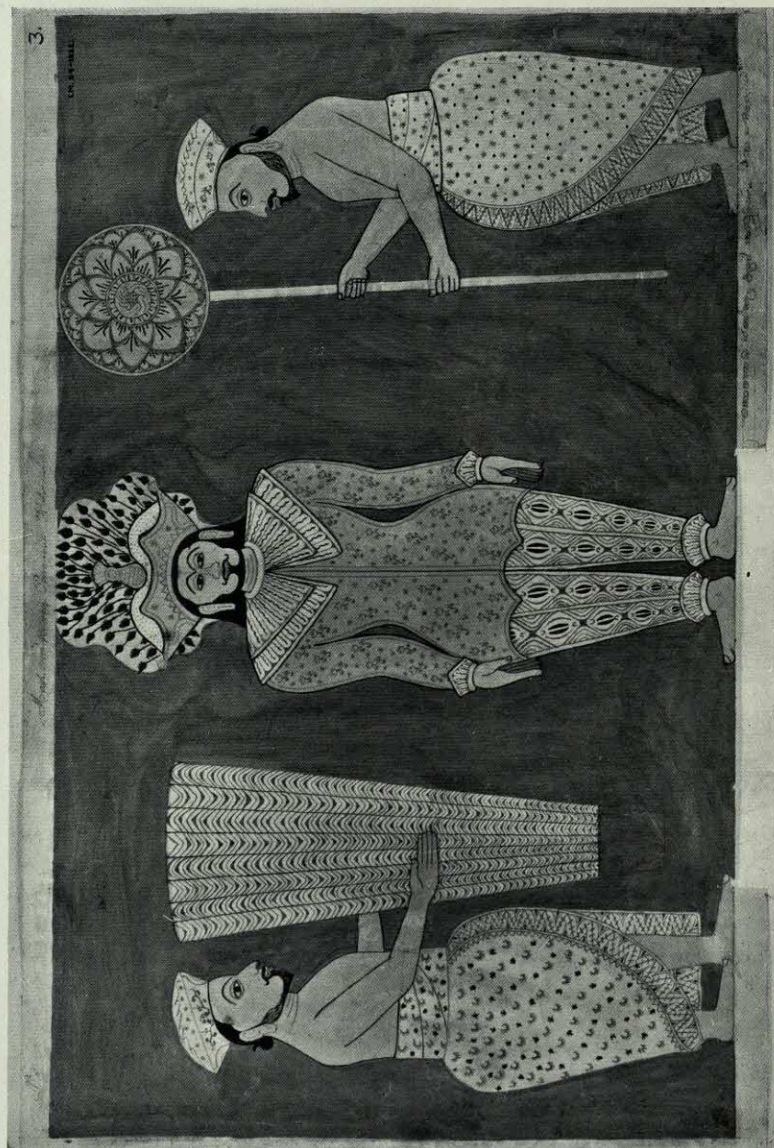


(*attardan*), a huka, sword-buckle, and armlet (*bazuband*) also of the same work, may be seen in the Jewel Room, Room 6, Wall Case 3.) The mace forms the headpiece illustration on page 87 (*Fig. 28*). Interesting, too, as additions to our collection of enamelled work, were the four turban-ornaments (*sarpech*), made in the State Workshops at the Palace of Jaipur, Rajputana. They are fashioned in soft gold, finely chased and engraved, overlaid (or partly covered) with translucent and opaque enamels, including specimens fired of an inimitable deep ruby red tint—a colour derived from mixed oxides of iron and copper. Their date falls between the late 17th and the early 18th century.

In view of the increasing popularity of native Indian painting in this country, an appreciation fostered by recent publications and critical surveys of the subject by acknowledged authorities, no opportunity has been allowed to pass of acquiring representative works—at reasonable prices. Accordingly, this year the Museum has purchased one portion (forty-two pictures) of the collection owned by the late Val Prinsep, R.A., a son of H. Thoby Prinsep (1793–1878), a former Director of the East India Company, from which he retired in 1843. The works are mainly examples from two of the prominent schools, *i.e.*, the Mogul (Delhi, 17th and 18th centuries) and the Rajput or Rājasthānī (Jaipur, Rajputana, 18th century). Some of the latter, however, exhibit Mogul influence. These paintings are nearly all executed in tempera-colours and gold on Indian paper, mounted on thin cardboard of average portfolio size. Portraits predominate, but the scenes drawn from the daily life of the leisured classes, their festivals, their toilets, and their pleasures, will doubtless prove of unusual interest to the student. The palace-zanana night scene selected for illustration (*Plate 44*) is a pleasing 18th-century work of the Jaipur School. It depicts a Rajput







SINHALESE PAINTING: A KANDYAN CHIEF WITH ATTENDANTS BEARING THE INSIGNIA OF THE SUN-FAN AND THE WIND SCREEN. CEYLON (KANDY); EARLY 19TH CENTURY.



INDIAN SECTION (*Purchases*).

princess, seated on a golden throne, holding a jewelled *sarpech* (turban-ornament), an emblem of royalty, in her right hand.

Partly to assist designers of posters and of pageant and masquerade costumes, and partly from the gap-filling standpoint, the acquisition of examples of Sinhalese painting—strictly a decorative art—has also to be recorded. The nine additional works obtained this year include several 18th-19th century Kandyan paintings, which, whilst retaining all the characteristic elements of an early Ceylon school—"a tradition handed down from the earliest stratum of Indian art"—disclose, in their style and colouring, a marked resemblance to the paintings of Ancient Egypt. One of these, executed on paper in black, blue, red, yellow and white tempera-colours, portrays a Kandyan chief, wearing a typical peacock-head-dress, attended by two servitors bearing the insignia of the "sun-fan" and the "wind-screen" (*Plate 45*).

## X.—DEPARTMENT OF CIRCULATION.

**D**URING the year under review a number of gifts were received which will form useful additions to the collections available for loan to local institutions, but there is no acquisition of outstanding importance to be recorded.

### *Ceramics.*

THE gifts included seventeen pieces of English and Chinese porcelain, chiefly of the early 19th century, from Mr. Cecil Crofton; forty-one English wine glasses, three decanters, a tea-caddy of Worcester porcelain and other objects from Mr. Douglas Eyre; and thirty-four tiles of Liverpool tin-enamelled ware, transfer-printed with theatrical subjects, from Lord Howard de Walden. Gifts were also received from Mr. Charbonnier and Mr. E. L. Franklin. The purchases included two Turkish earthenware dishes of the 16th century; a Nymphenburg porcelain group of the third quarter of the 18th century; and twenty-three English wine-glasses chosen with a view to illustrating the development of the stem during the 18th century and the various types of decoration (*Fig. 31* opposite). One of these, a glass dating from about 1700, is engraved with roses, carnations and other flowers in diamond point. An inscription on the foot records that the glass was engraved by George Chapman in February, 1756, and dedicated to the memory of Oliver Cromwell.

### *Metalwork.*

THE only gifts received were those made by Dr. Hildburgh, F.S.A., nine bolts and an escutcheon of wrought iron, French work of the 17th century, and by Major E. Warden Denniss,



a pair of English shoe buckles of the 18th century. Fifteen electrotype reproductions of English silver of the early years of the 18th century were acquired by purchase.

*Prints and Drawings.*

THE demand from schools for prints, lithographs, drawings, posters and cuttings from illuminated MSS. is heavier even

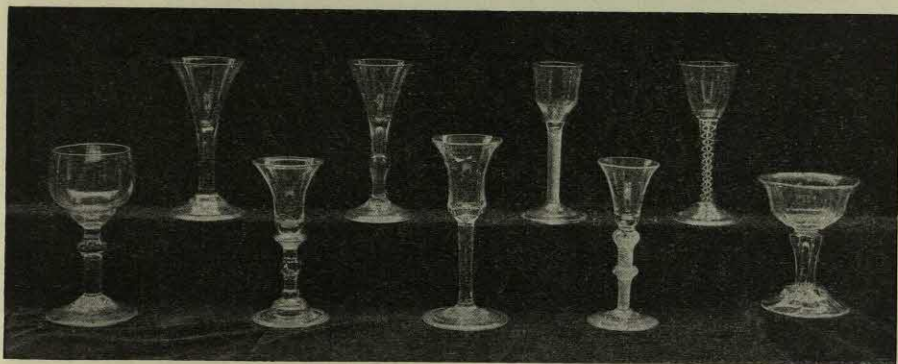


Fig 31.

than that for embroidery, and the accessions of the year will materially strengthen the collections in this direction. Gifts of printing and posters were received from the British Institute of Industrial Art, the London County Council, Mr. W. Knight, Messrs. Sanders, Phillips & Co., and the Underground Railway. Messrs. Simon & Co. and Messrs. Steinthal presented specimens of the decorative trade-labels designed for them by Mr. McKnight Kauffer for use on bales of merchandise for the South American and other markets. A sketch by Sir Alfred East was given by Mr. J. H. Cattell. The Trustees of the British Museum presented portfolios of reproductions of

illuminated MSS. in the Museum. Fifteen lithographs by Miss E. Gabain and Mr. John Copley were acquired from the artists, who gave the Museum the benefit of merely nominal prices. Seven of his woodcuts were purchased on similarly favourable terms from Mr. Gordon Craig ; at the same time, six others were received from him as gifts. An interesting purchase was that of fourteen Indian tempera paintings, Mogul and Rajput, of the 17th and 18th centuries. Indian painting was previously unrepresented in the travelling collections, and this addition is likely to prove of great interest to designers and others (*Plate 46 and Fig. 32 on p. 99*).

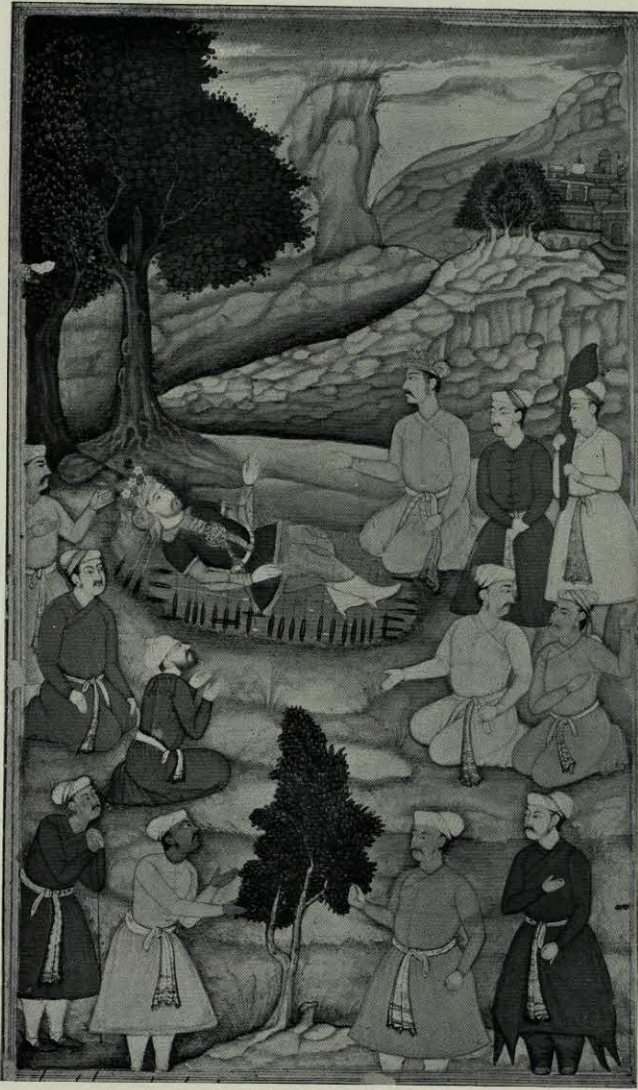
#### *Textiles.*

MR. W. B. Chamberlin gave, through the National Art-Collections Fund, two pieces of Italian embroidery of the late 16th or early 17th century, two embroidered bands, Italian c. 1700, and two pieces of Italian brocade of the 16th century. Mr. Douglas Eyre, whose gift of glass has been previously noted, gave several embroidered English borders of the early 17th century and four embroidered purses of the 19th century. A number of Chinese embroideries, brocades and damasks, dating from the early years of the 19th century, were given by Miss Caroline Nias and Mrs. Isabel Baynes. Other gifts of textiles were received from Mrs. Abbott, Mrs. Blackett, Miss Emerson, Mr. Falcke, Miss Hague, Miss Hodgson, Miss Houghton, Miss Little, Miss Monteith, Miss Pollen, Miss Preston, Miss Squire and Miss Warner.

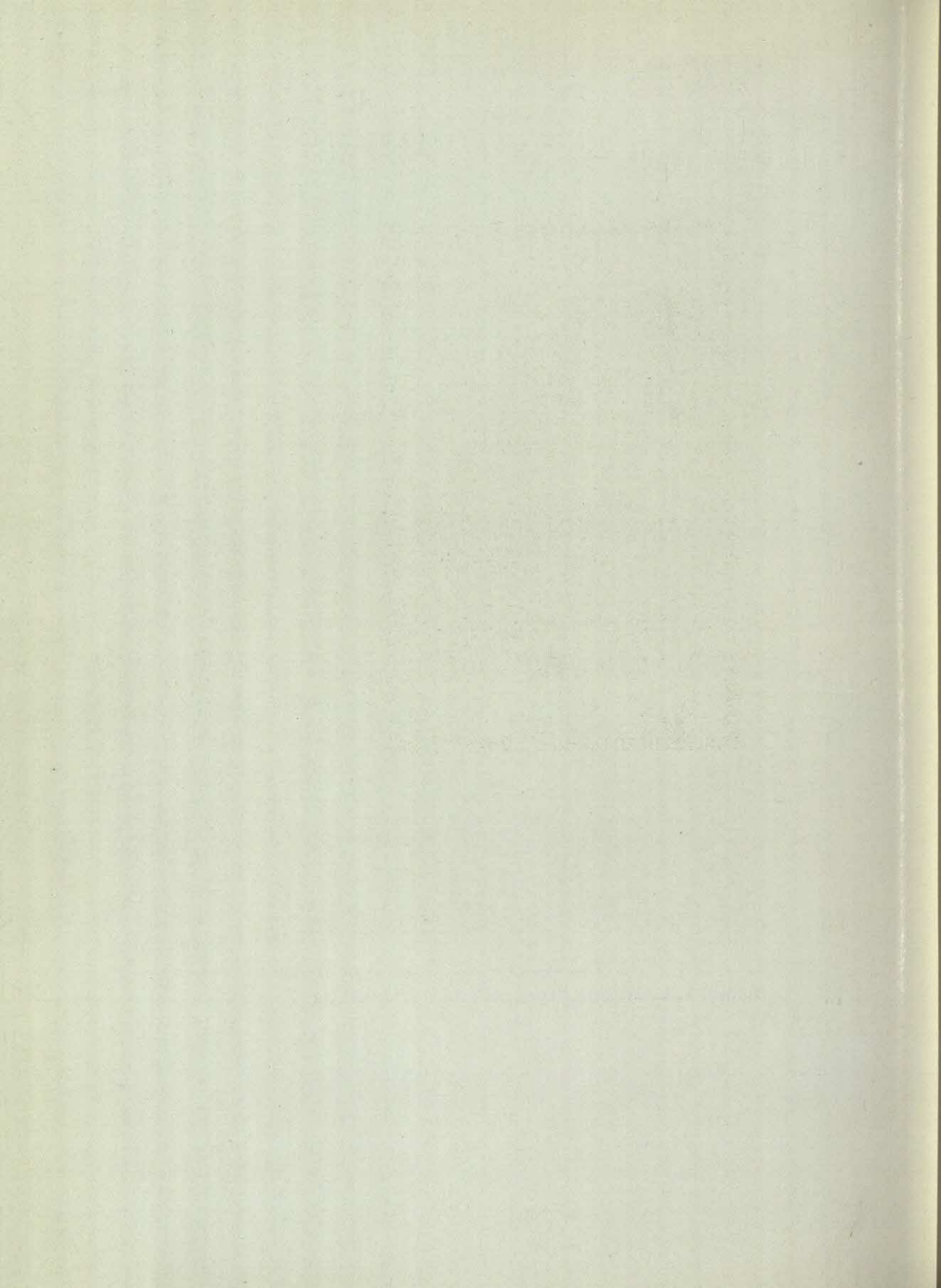
#### *Woodwork.*

NO gifts of furniture or woodwork can be recorded in 1922. An English arm-chair of walnut, dating from the later years of the 17th century, was purchased, and a carved oak group of





THE LAST HOURS OF BHISHMA. MOGUL (SCHOOL OF  
AKBAR) ; LATE 16TH CENTURY. SIGNED HASAN 'ALI.





the Descent from the Cross—German work of the late 15th or early 16th century. Thirty-one specimens of Japanese lacquer of the 18th and early 19th centuries were also bought.



Fig. 32.

## LOANS.

### *Architecture and Sculpture.*

**D**R. W. L. Hildburgh, F.S.A., added a number of works to those already lent by him. These included thirteen English 15th-century alabaster reliefs, of which a fine Trinity panel, with the Symbols of the Four Evangelists, may be mentioned, a small collection of Spanish carvings in jet and an ivory casket, Siculo—Arabic work of the 12th–13th century. Mr. J. R. Greaves lent a collection of Chinese ivory carvings. Lieut.-General Sir A. E. Codrington lent a marble bust of Sappho, by Canova, an artist unrepresented in the Museum collections. Four limestone bosses, dated from about 1360–1365, from the recent excavation at St. Augustine's, Canterbury, were lent by the Rev. R. U. Potts. Mr. A. L. B. Ashton lent an interesting lacquered wood statuette of Fudo, Japanese work of the Fujiwara Period (732–1100 A.D.), and Mrs. Cooper nine ivory spoons. Another loan was a bronze bust of King Feisul of Irak, by Ivan Meštrović.

### *Ceramics.*

A NUMBER of friends of the Museum lent a collection of specimens of Ting ware of the Sung dynasty. From Mr. R. Arnold were received one hundred and sixty Chinese snuff-bottles and pigment-boxes of blue and white porcelain, from Mr. R. Grant Brown a Chinese celadon dish, from Mr. Stephen Winkworth a large flower-pot of Canton stoneware, from Mr. Reginald Dyson two plates of Urbino maiolica, from the Earl of Lindsey a Sèvres porcelain bowl, from Mr. John Carbonell five Höchst porcelain groups, from Mr. E. J. Reynolds six figures and a tea-service of Russian porcelain,



and from the Rev. Alfred Duane Pell a Solon vase and two pieces of Worcester and Meissen porcelain. Additions were also received to the loans of Mr. James Baird, Mr. E. F. Broderip, Dr. W. L. Hildburgh, F.S.A., Mr. Dikran Kelekian and Lieut.-Colonel G. B. Croft-Lyons.

*Library.*

IN addition to his loans to other Departments, H.R.H. the Prince of Wales lent to the Library a number of books and photographs illustrating Japanese and Chinese works of art, the Japanese theatre and the Japanese art of flower arrangement, which had been presented to him during his visit to Japan.

*Metalwork.*

THE Prince of Wales lent a Japanese archery set emblazoned with the badge, a cross within a ring, of Prince Shimadzu (a descendant of the Satsuma daimiōs), for whom the set was made as a gift to His Royal Highness on the occasion of his visit to Japan.

A pair of splendid silver-gilt Communion flagons, of bulbous form, bearing the London hall-mark for 1649-50, were lent by the Rector and Churchwardens of East Horsley, Surrey; and a silver Communion cup with its paten-cover, with London hall-mark for 1646-7, by North Ockendon Church, Essex. The cup and paten are inscribed as having been given to the church in 1643 by Sir Richard Poyntz.

Six English memorial brasses were lent by the Vicar and Churchwardens of Clavering, Essex. Three of them are from a tomb of the Songar family and date from about 1480; the others, from a tomb of the Day family, include an inscription dated 1593.

The Archdeacon of St. Albans lent a gilt bronze crown, beautifully engraved and enriched with leafy crockets, perhaps



## LOANS (*Metalwork*).

from a figure of the Virgin Mary. It is English 15th-century work, and was dug up in the garden of the Old Rectory, Hatfield, Herts.

A silver-gilt crucifix with floriated ends, enriched with translucent enamel and crystal bosses, was lent by Miss E. Willmott. It is Swiss work of the 14th century, said to have been formerly in the Treasury of Basle Cathedral.

A group of thirty-seven pieces of American silversmiths' work of the 18th century was lent by Mr. Lionel A. Crichton. It includes several pieces by Thomas Hamersley of New York and other well-known makers, and is of great interest to the Museum, which possesses only one piece of this New England work, a gift from the same source.

Mrs. A. Herbert Morgan lent an oval inkstand of Sheffield-plate, with fittings, of the late 18th century, and Mr. G. C. Bower added a caster of the year 1729-30 to his loan collection of English silver.

Three splendid pieces of Chinese cloisonné enamel of the 18th century, a large bottle-shaped vase and two tripod incense-burners, were lent by the Officers of the Second Battalion, The King's Royal Rifle Corps, having been captured by the Battalion at the Summer Palace, Peking, in September, 1860. They were deposited by Lieut.-General Sir Edward Hutton, K.C.B., K.C.M.G., Colonel-Commandant.

## *Paintings.*

LADY Bertie of Thame lent an excellent oil portrait by Mierevelt, thought to represent Viscount Wimbeldon.

The Misses S. & R. Astley Cooper lent a volume of water-colour drawings of views in the vale of Neath, made by Thomas Horner about 1816. Little is known about Thomas Horner, but he may have been identical with a painter of panoramas of that name.



### LOANS (*Paintings*).

Mr. E. V. Bacon lent two fine pastel portraits by John Russell, R.A. (b. 1745, d. 1806), depicting John Bacon, R.A., the sculptor, and his second wife. They had previously been shown at the Museum in 1864.

A curious oil painting of the *Baptism in the Jordan*, on marble, in which the sky was mostly indicated by the bare stone, was lent by Dr. W. L. Hildburgh, F.S.A. It was probably of Spanish origin.

### *Textiles.*

HIS MAJESTY THE KING graciously lent a carpet with figures of Queen Victoria and the Emperor Napoleon III woven in commemoration of the Treaty of Commerce of 1860. It was formerly in the British Embassy in Paris.

Her Majesty the Queen lent a small silver model of the original hand stocking frame, invented by the Rev. William Lee in 1789.

The First Commissioner of Works lent eight large tapestries, part of a set representing the History of Abraham, woven at Brussels in the 16th century (before 1548), and five tapestry borders with heraldic designs (two bear the arms of Cardinal Wolsey and the Royal Arms of King Henry VIII), probably woven in the Low Countries. They were all temporarily removed from Hampton Court Palace when repairs to the roof of the Great Hall were begun.

A Persian silk rug and a silk prayer-rug, both of 19th-century date, were deposited by H.M. Office of Works.

Major Hartley Clark lent a Bokhara prayer-carpet, three Turkoman carpets and a camel-bag.

Mr. G. P. Baker, a collection of fifty Oriental hand-painted and printed cottons, many of which are illustrated in his recently published book *Cotton Painting and Printing in the East Indies*.

The Rector and Churchwardens of Dunstable, a pall of velvet brocade and applied embroidery on velvet, known as the "Fairey" Pall. It is believed to have been given by Henry Fairey (d. 1516) to the Fraternity of St. John the Baptist at Dunstable.

Miss Helen L. Hodgson, a cotton and linen curtain embroidered with coloured wools; English work of the late 17th century.

Sir William Lawrence, Bart., an English linen sampler of the late 16th or early 17th century, with embroidery, cut and drawn work and needlepoint lace fillings.

Mrs. Phillips, a christening cape and cap from Ireland, of light blue satin trimmed with silver lace, dating from the early 18th century.

And Lady St. John Hope, an embroidered sampler from Majorca, as an addition to her collection of samplers and embroidered pictures already on loan.

#### *Woodwork.*

THERE were many important loans to this Department in 1922. Among them should be noted a number of pieces of English furniture from Levens Hall, Westmoreland, lent by the Trustees of the Estate. They consist of chairs, a table and a pair of candelabra, of the latter part of the 17th century, examples of the late Stuart period, showing fine quality of design and workmanship.

A number of interesting pieces of English furniture of the late 18th and early 19th century were lent by Mr. H. Avray Tipping and include a pembroke table of inlaid harewood, a painted satinwood commode, two semicircular satinwood tables and a writing-cabinet, attributed to the firm of Gillow of Lancaster.



A most interesting collection of tools, such as were used for the most part by carpenters in the 17th and 18th centuries, was lent by Miss Willmott.

Mr. E. M. Hobart-Hampden, C.M.G., lent a pair of Japanese painted screens, representing the arrival of an ecclesiastical mission in Japan about the year 1610 A.D., probably that of the first Christian Bishop who succeeded in reaching that country. Lady Western of Rivenhall also lent a screen of Chinese lacquer work in the so-called "Coromandel" style.

*Indian Section.*

PRINCESS Victor Dhuleep Singh lent a finely cast table-ornament in silver, inscribed "The celebrated horse Laili being led up to Ranjit Singh, while on a hunt." It depicts H.H. the Mahārāja Ranjit Singh (b. 1780, d. 1839) riding in an elephant-howdah, and looking down upon the spirited Arab steed, led forward by a groom. Round him are grouped different types of Sikh warriors; at either end of the elaborate base are two hunting subjects; and, on the sides, high relief panels, in which the Mahārāja respectively figures in a hawking episode and at a Review held in the Shalimar Gardens at Lahore. The model was made about 1860 for H.H. the Mahārāja Dhuleep Singh, by Messrs. R. and G. Garrard of London, from Indian sketches adapted by W. F. Spencer.

Senor G. de Vianna Kelsch, a generous lender to the Department on several previous occasions, added four gilt-bronze images of Lāmaist divinities, made in Tibet in the 18th and 19th century. Of these perhaps the most notable is the Goddess of Medicine, sMan.gyi Lhā.mo, seated on a lotus and bearing a bowl of healing herbs (?) in one hand; and a scarce form of the Founder of Lāmaism, Padma 'byun.gnas ("Lotus-born"), representing him as a Master of Sorcery (*Mahāsiddha: Grub.c'hen*), seated on a flayed



human skin, holding a skull-bowl, with his emblem, a rayed sun, at his right shoulder. Senor Kelsch also lent an elegantly shaped Lāmaist ewer of silver and brass, made some time in the 19th century in Western Tibet or in Ladakh.

Miss M. H. Peers lent an interesting palampore (*palangposh*) of fine cotton fabric, embroidered in chain-stitch in brightly coloured silks with bold vases of flowers in the Dutch manner. It was worked at Masulipatam in the Madras Presidency very early in the 18th century during the Dutch occupancy, and was brought to England by Charles Peers, Governor of Fort St. George, Madras, on his retirement from the service of the East India Company in 1734. Whilst the Museum has, in recent years, acquired a representative collection of Masulipatam palampores, of the "John Company" Factory type, with designs hand-painted in colours on cotton, so far, only three specimens have been added of the extremely scarce embroidered examples of the Dutch period.

Mrs. M. A. Rolland lent a model, cleverly carved in the pith of the sola-plant (*Aeschynomene aspera*), of the Great Brihateshvara (Shiva) Temple at Tanjore, in the Madras Presidency, built under the Chola dynasty in the early years of the 11th century A.D. The model, a 19th-century work, executed in Tanjore City, is complete in all its details of shrines, gopurams and enclosing walls. In addition, Mrs. Rolland lent a further example of South Indian craft, in a turned wood box containing forty-five minute reproductions of domestic utensils, each object overlaid (lac-turned) in different coloured shellacs (*batti*). Mr. Imre Schwaiger, to whom the Indian Museum is beholden for many of its important exhibits, lent two most interesting courtiers' robes (*Takauchiyah*), both hand-painted, in dye-colours on cotton, made at Masulipatam, Madras, in the late 17th century for use at the Imperial Mogul Court. One of the robes, an unmade garment,



still on the original roll, is as complete and perfect as when it left the hand of the designer. Both were formerly in the Wardrobe Storage (*Toshakhāna*) of the Nizams of Haidarabad, Deccan. Their particular interest lies in their reference to the series of Mogul Court Paintings in the Museum, and especially to those in the Wantage Collection (mentioned in the *Memoirs of the Emperor Jahāngir*; 1605-1627), wherein similar robes are shown in actual use by the Emperor and his Court.

Captain M. A. Carthew Yorstoun lent three Tibetan hanging temple-pictures (*T'anku*), dating from the 17th to the 19th century, and depicting many figures in the Lāmaist Pantheon which are usually omitted in monastic paintings of this order. The Museum collection of such paintings is already fairly representative from the technical standpoint, although, from the point of view of iconography, there are still considerable gaps to be filled in. Two "demon-repelling horns," formed of human thigh-bones, mounted in copper with trumpet-like ends and mouth-pieces, partly enriched with silver and brass, dating from the late 18th century, were also included in this loan. Such horns (*rKaṅ.gLin*) are used in the mountain-passes by the Lāmas to scare away malevolent spirits.

## APPENDIX A.—Report on the Museum for the year 1922.

**D**URING the year, Rooms 62-64 (Italian Sculpture) were redecorated, and the collection of Ivories rearranged and exhibited in the latter room. In January the restoration to their ordinary use of the rooms belonging to the Library, after the temporary disposal of them during the war, was completed by the reopening of Room 78 as a reading room.

On April 1 the evening opening of the Library was discontinued in view of the urgent need for economy.

Towards the end of the year the Dyce and Forster Galleries were reopened, and selections of the books belonging to both bequests and of the manuscripts in the Forster Bequest were placed on exhibition.

The Murray Bequest was rearranged in Room 106 and on the adjoining staircase and opened to the public on March 6. The Jones Collection of French furniture, porcelain and metalwork was rearranged in Rooms 65-69 and opened to the public on March 18.

Various special exhibitions were held during the year, of which the most important was the International Theatre Exhibition, held in June and July. This Exhibition, which was first organised in Amsterdam during the previous year, was transferred to this Museum and augmented in its English and American sections. The British Drama League co-operated in the arrangement of the Exhibition and raised a fund to cover the necessary expenses. It proved to be one of the most successful Exhibitions ever held at South Kensington.

The Library prepared a bibliography of books on Art in connection with the Theatre, for inclusion in the more expensive edition of the Catalogue of the International Theatre Exhibition, and during the course of the Exhibition a selection was specially set out in the reading room for the use of visitors.

The British Institute of Industrial Art held an Exhibition of modern industrial art in the North Court from January 16 to February 25.



## APPENDIX.

*Publications.*—During the year the following publications were issued or reissued :—

*Review of Principal Acquisitions, 1919.*

Catalogues—

*The Jones Collection (Volume I: Furniture).*

*Analysed Specimens of English Porcelain.*

*The Japanese Theatre.*

*Chalices and Other Communion Vessels.*

*Samplers (third edition).*

*Textiles from Burying Grounds in Egypt (Volume II).*

*Textiles from Burying Grounds in Egypt (Volume III).*

Guides—

*The Jones Collection.*

*Persian Woven Fabrics.*

Monographs—

*The Panelled Rooms— I. The Bromley Room (Reprint).*

*The Panelled Rooms—II. The Cliffords Inn Room (Reprint).*

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*Portfolio of Indian Drawings—30 Mogul Drawings in the Wantage Bequest.*

*List of Photographs. Part I. Architecture and Sculpture, Section B. Sculpture other than Italian.*

*Handbook on Ironwork. Volume III.*

*Photographs.*—5,286 prints were sold, as against 5,790 in 1921. Sixty further subjects were issued as collotype post cards, and eighteen as coloured post cards.

*Visitors and Students.*—The total number of visitors to the Museum, including the Indian Section, was 755,111 on weekdays and 157,929 on Sundays, giving a total of 913,040. In 1921 the total number was 1,276,548, of whom 194,134 came on Sundays. There was thus a decrease of 363,508 in the total of attendance for the previous year; the weekly average of attendance fell from 24,549 in 1921 to 17,558. The total number of visitors to the Indian Section was 126,845 in 1922 and 138,768 in 1921.

# APPENDIX.

## *Attendance of Readers, etc., 1922.*

Attendances of readers .. .. .	12,118
Volumes issued .. .. .	52,919
Boxes of portfolios of photographs .. ..	2,474

The attendances were slightly less than in 1921, owing no doubt to the cessation of evening opening.

The children's holiday classes, under the guidance of Miss E. M. Spiller, were held as in previous years. The total number of visitors conducted by the Official Guide in the daily tours in 1922 was 9,952, and a further 562 persons were conducted in special parties, giving a total of 10,514, as against a total of 10,011 in 1921.

*Circulation.*—During the year 1922 the work of the Department continued to expand. The total number of institutions receiving loans remained approximately the same, but there was an increase in the number of works of art, books and lantern slides issued. Thus, loans were made or renewed to 90 local museums, 4 temporary exhibitions, 210 schools of art, 16 training colleges and 196 secondary schools. These comprised 29,617 works, 419 books and 9,598 lantern slides. The corresponding figures for 1921 were 28,381 works, 520 books and 8,689 slides, lent to 88 museums, 3 exhibitions, 222 schools of art, 22 training colleges and 176 secondary schools.

## STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS 1922, 1921 AND 1920.

Month.	Weekdays.			Sundays.		
	1922.	1921.	1920.	1922.	1921.	1920.
January ..	63,745	78,045	52,622	16,145	13,918	10,529
February ..	54,161	96,670	43,845	13,007	19,285	13,317
March ..	60,000	157,395	51,685	13,475	23,564	10,541
April ..	81,285	122,137	94,801	13,507	23,099	12,108
May ..	51,687	80,335	60,356	8,371	15,100	9,479
June ..	63,132	75,635	61,599	11,502	12,912	10,103
July ..	72,473	81,133	81,710	21,498	15,292	11,008
August ..	86,282	125,158	101,400	10,573	15,401	10,758
September ..	54,077	81,817	63,217	10,745	15,098	9,776
October ..	56,999	71,240	67,167	14,260	16,793	12,346
November ..	55,523	53,490	62,615	11,173	14,516	10,388
December ..	55,747	59,359	70,766	13,673	9,156	9,050
Totals ..	755,111	1,082,414	811,783	157,929	194,134	129,403



## APPENDIX B.—Report on the Bethnal Green Museum.

A BEGINNING was made with the reorganisation of the Bethnal Green Museum during 1922. Though no ordered development of the collections was immediately possible, steps were at once taken, pending the process of general reconstruction, to arrange a small section of the exhibits with a view to the needs of children, who form a considerable proportion of the normal visitors. The few objects added to the collections by gift came therefore within the scope of this Children's Section.

Her Majesty Queen Mary graciously presented a collection of thirty-five modern Indian toys, comprising models in cane and wood of furniture and carts, and figures of men and animals in carved and painted wood, as well as a small group in brass; a number of these were made by the students of the Jaipur School of Art.

The fine specimen of a Lyre Bird (*Menura Superba*), presented by Mrs. Haines, falls within the same category, as does the case of British Owls presented by the late Mr. Joseph F. Green. Mrs. Haines brought this Lyre Bird, which is a native of Australia, and almost the sole survivor of an ancient and beautiful race, from New South Wales in 1886, when examples were more easily obtained than at present. It is a valuable accession for the school classes taking nature study in the Museum.

The case presented by Mr. Green contains sixteen Owls, showing the varieties of this familiar bird which frequent the British Isles, ranging in size from the great Eagle Owl—a rare visitor—to the tiny Scops Owl.

### *Report of Visitors, etc.*

THE total number of visitors to the Bethnal Green Museum during 1922 was 353,685, of which 219,705 came on weekdays and 133,980 on Sundays. School classes visiting the Museum for study numbered 40, from 26 schools of the neighbourhood, with a total of 790 scholars.





